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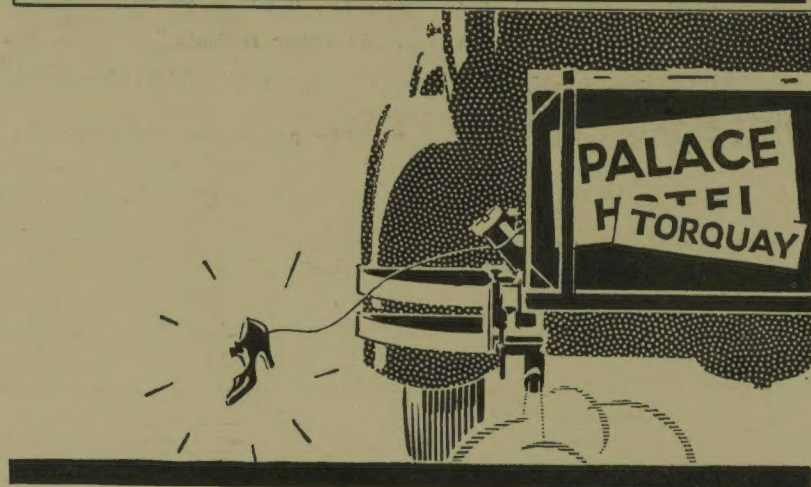
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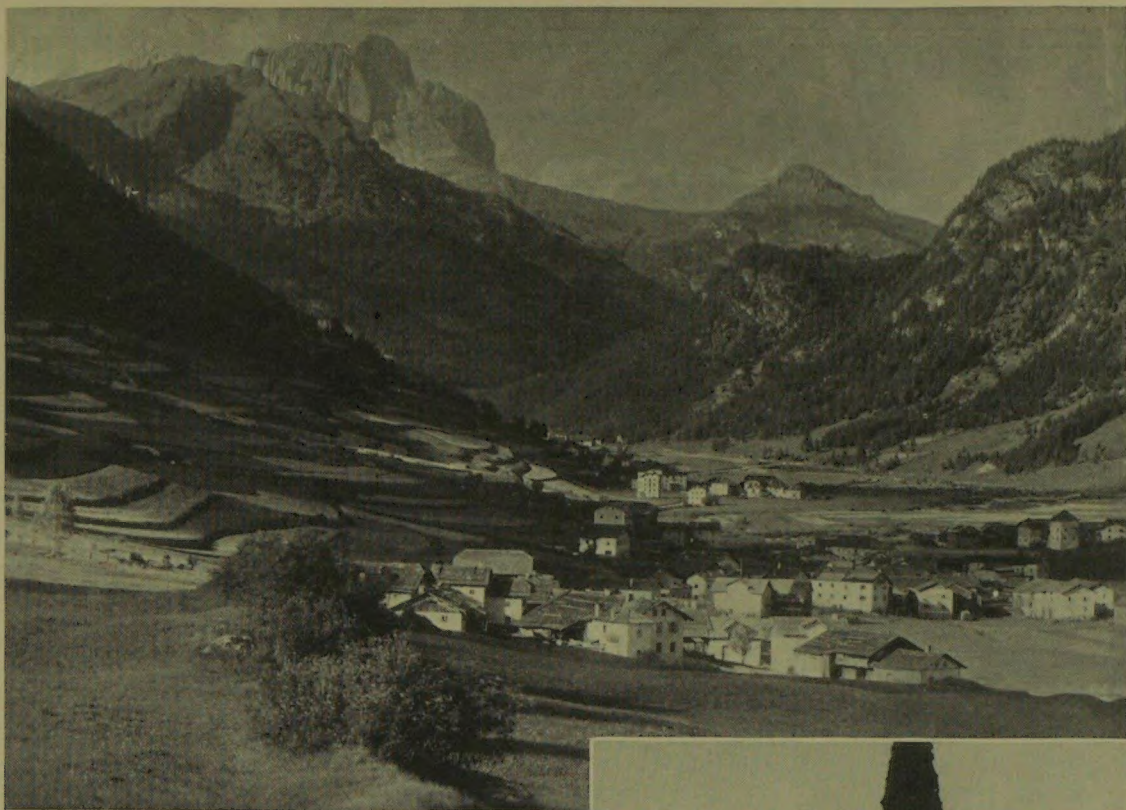
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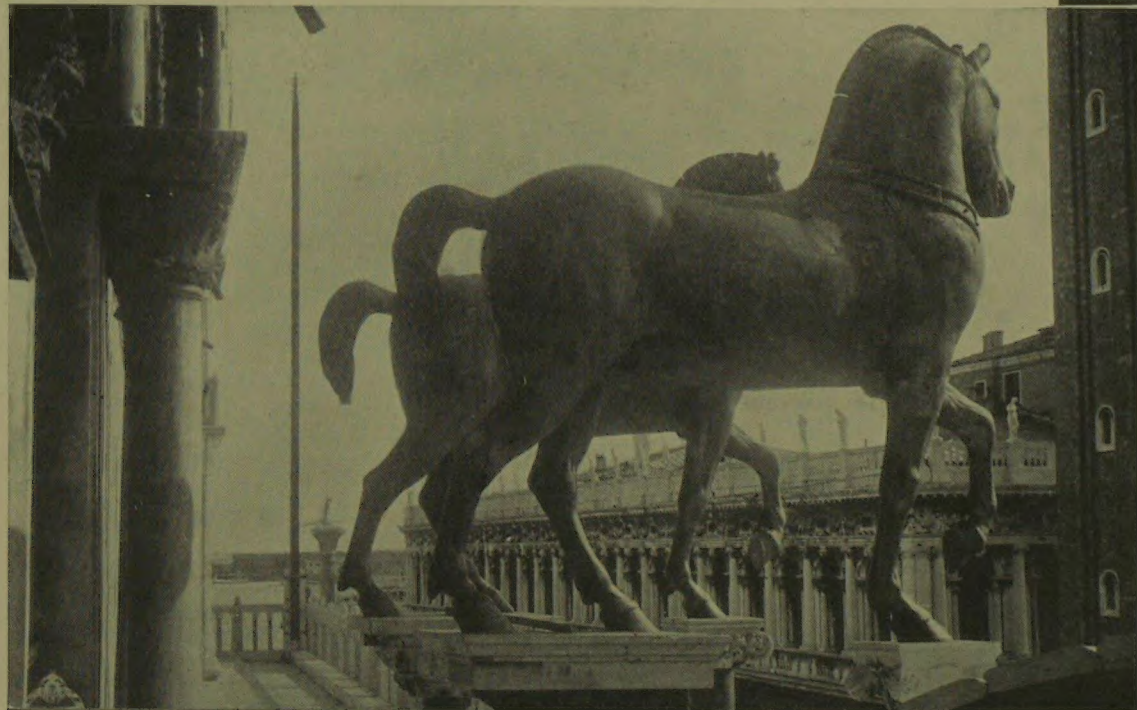
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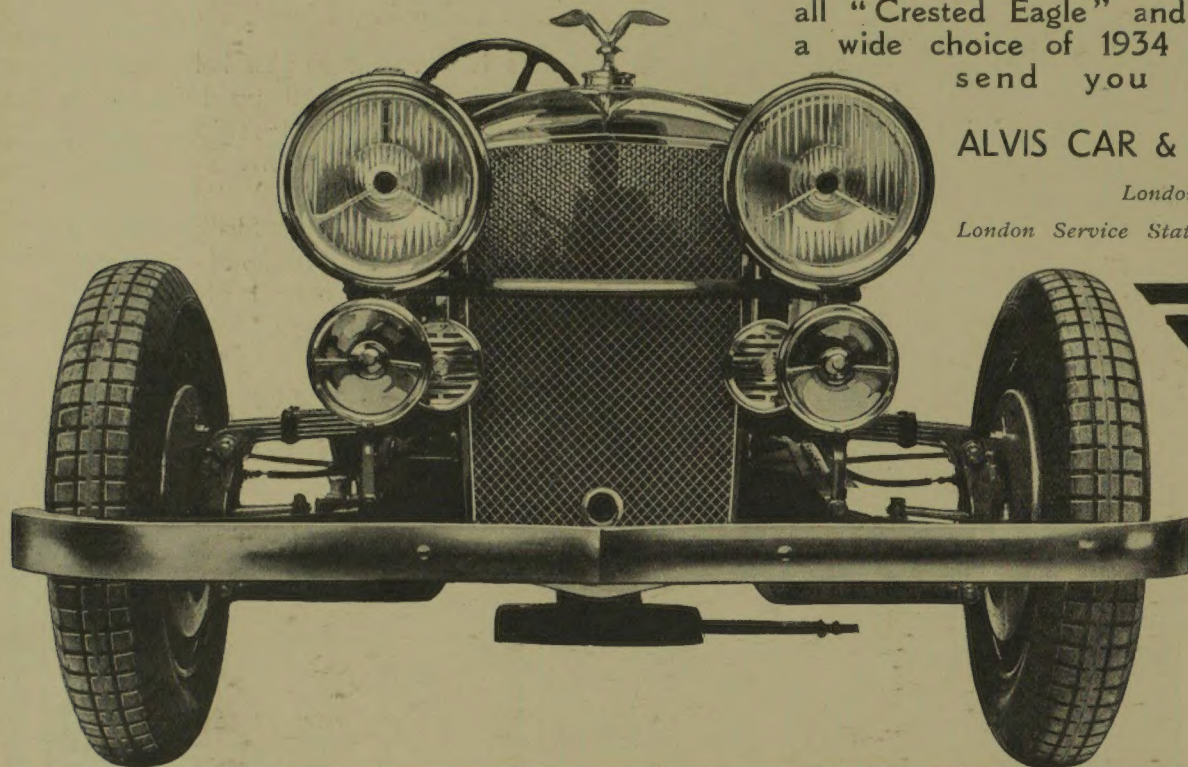
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SATURDAY, APRIL 21, 1934.



THE INTRODUCER OF THE BUDGET: MR. NEVILLE CHAMBERLAIN, CHANCELLOR OF THE EXCHEQUER.

From the Royal Academy Picture by Oswald Birley, M.C., R.O.I. (Copyright Reserved.)



By G. K. CHESTERTON.

I HAPPENED to have occasion recently to behold again the celebrated monument of King Victor Emmanuel in Rome, and it turned my thoughts backwards to monuments in general, and to the controversies about our own Cenotaph. They are, as I shall suggest in a moment, rather controversies about the place, the scale, and the formal use of the Cenotaph than controversies about the Cenotaph. It might be argued that the thing itself fulfils its own laws—and limitations. It may be unfair to complain that it is thin, when it is inherent in its intentional proportions to be thin. It may be unjust to object that it is naked and negative, when it was obviously meant to be naked and negative; it may be illogical to protest that it contains no symbol of any special spiritual significance, when it was obviously most carefully designed to contain nothing of the sort. But touching the emplacement and employment of the memorial, there is a great deal more to be said.

Nobody can complain that the Victor Emmanuel monument is too thin. Its thickness has the effect of a huge fortified wall which it is difficult to get round and unthinkable to get over. What is worse, this new Citadel actually bars the way to the old and real Citadel. The original rock of Rome, the high place from which the eagles flew, is practically overshadowed by this new wall of white marble. Victor Emmanuel of Savoy appears in the perspective of topography, if not precisely of history, as a considerably more important person than Julius Cæsar. The road to the temple of Capitoline Jove, up which Cæsar went with his roaring Triumphs, the place of the Capitol, where he met the end of the greatest human glory, seems no longer to dominate Rome, as I believe it did before the excited Liberals of the nineteenth century planned a mountain of marble that seemed ambitious to rise higher than the Seven Hills. And somehow, with all respect and sympathy, the purpose and the ambition seem hardly to fit. A particular Piedmontese prince, not without many virtues, and certainly not without most distressing difficulties, considerable as were, doubtless, his services to United Italy, does not now, in fact, bulk quite so big in history as Julius Cæsar or even many a great Latin leader like Scipio or Marius. Its proportions in relation to the Capitol and the streets of Rome may yet need some explaining. It will probably be very difficult to convince our immediate posterity that it is not a monument to Mussolini.

Those whom in England we call Victorians, or, more properly, the men of the last two-thirds of the nineteenth century, are more completely misunderstood by most modern writers than if they were Ancient Britons. They are now always represented as stodgy and slow and paralysed by mere caution. The fact is that in most ways they were far too impetuous and enthusiastic. As romantic love was almost their religion, so in other ways they worshipped things, worthy indeed, but without enough discrimination between the sort of love that is fleeting and the sort of love that is lasting. They fell in love with public heroes, instead of merely following

them. It is true that some return of this passion has appeared in some parts of Europe which were always specially prone to it, but I doubt whether even now the idolatries are so great as the noble idolatries of the English Victorians, and certainly not so great in England. Even in England we hear much of new movements and a need for leadership. But, with the greatest possible respect to all concerned, I doubt whether any mob actually makes a god out of Sir Oswald Mosley, as the middle-class Victorian mobs made a huge heroic legend out of Garibaldi or General Gordon. Remember that Victorianism was much

The trouble is that it acted much too swiftly and ardently. It acted with a blind impetuosity which was the very reverse of stodgy. The evidence for it can be seen in many eyesores that we call public monuments. It is true that in England this is as far as their rage and madness went. In Europe as a whole, a great part of the nineteenth century might be called, and was called, the age of revolutions. It is true that the Victorians in England prided themselves on not being destructive, but only constructive. But those who have gazed on certain sculptured memorials, dedicated to eternal fame, have sometimes been tempted to think that construction can be more devastating than destruction.



PRINCE GEORGE WATCHING ONE OF THE WORLD'S GREATEST NATURAL SIGHTS: HIS ROYAL HIGHNESS AT THE VICTORIA FALLS.



PRINCE GEORGE AT THE MOUNTAIN TOMB OF CECIL RHODES, UPON WHICH HE PLACED A WREATH: THE ROYAL PARTY AT "THE WORLD'S VIEW" IN THE MATOPO HILLS.

Prince George, accompanied by Sir James McDonald, President of the Rhodesia Chamber of Mines and a former associate of Cecil Rhodes, went on March 29 from Bulawayo to the Matopos, and visited Rhodes's grave at "The World's View." This lonely granite kopje was designated by Rhodes as the resting-place for those "who deserved well of their country." His Royal Highness, after placing a wreath on the grave, inspected the massive memorial to Major Alan Wilson and his party, who fell at the Shangani River in 1893 when trying to capture Lobengula. The next day the Prince went on to Victoria Falls, which he saw at their fullest. He arrived at Lobito, at the end of his South African tour, on April 9, and sailed for England the following day.

more affected by its romantic side than by the later claims made on its scientific side. It was much more really moved by Carlyle than by Mill, let alone Herbert Spencer. And it did largely accept, among the apparent decay of many forms of religion, the form of religion which Carlyle invented and called "Hero-Worship." And it acted on this religion, which it did not always do in relation to the other religions.

By the way, may I be here excused if I enter once more a protest against that most meaningless distinction? If a man cuts down a tree and makes a mast, is he destructive or constructive? The emotional effect depends entirely on whether you happen to want a woodland shade or a sea-voyage. Except some of the Manichee heretics who attacked the Early Church, an Albigensian or two, and perhaps some of the old Russian Nihilists, I know of no political group which admits that it is destroying for the sake of destroying. And all political groups, if they are doing anything (a large assumption), are constructing by means of destroying. Compare this journalese jargon with the shrewd proverbs of popular life. It must have been a French peasant, I think, who invented the much wiser phrase: "You can't make omelettes without breaking eggs."

Victor Emmanuel's monument has one great merit not easily to be found in London. It may seem to some merely to block the traffic, but it can seem to others to be really the goal of the traveller. The very fact that it fills the whole view, like a back-scene, does enable it to play the part of a great temple or theatre to which processions can march and seem to find their final goal. In other words, it is a shrine. It is a place to receive pilgrimages, if only patriotic pilgrimages. And when I saw an army of Italian Scouts grounding their poles or lowering their flags, like pilgrims laying down their staves, I thought they did really convey, by that halt and that salute, some sense of having come to the heart of their country.

Now, what is primarily the matter with the Cenotaph in London is simply what the Londoners did with it. They did not put it on a height or in an enclosure or with a background of finality, where it could possibly look like a national shrine to be the goal of pilgrimages. They put it down at random in the middle of the road, a road running both ways; and turned it into a mere stage in the traffic, one of many other objects, like a lamp-post. In fact, the Cenotaph looks like an unfortunate pedestrian who has started from one side of the street and is very doubtful of his chances of reaching the other. Under these disadvantages, he has even something a little weak-minded about his hesitation; as if, by some inversion of Einstein, the Hollow Tomb could be hollow outside as well as inside. But the fault is really in a lack of the sense, the true sense, of town-planning. And the moral is that we cannot make public monuments unless we recover the old imaginative instinct of public life; which did not mean sitting on committees, but marching in processions, organising into effective crowds, and learning how to salute the altar or the tomb.

THE "AMERICA'S" CUP RACES—UNDER REVISED CONDITIONS: "ENDEAVOUR."



THE CHALLENGER FOR THE "AMERICA'S" CUP: THE ALL-STEEL YACHT "ENDEAVOUR" LAUNCHED AT GOSPORT.

Mr. T. O. M. Sopwith's racing yacht "Endeavour," the challenger for the "America's" Cup, was launched at Camper and Nicholson's yard at Gosport on Monday, April 16. She is of all-steel construction: only her deck, rudder, and boom will be of wood. Her measurements are: over-all length, 130 feet; waterline, 83½ feet; beam, 22 feet. Her draught will be 15 feet. Her sail area will be 7550 square feet. She is due to sail her first race in British waters at the Royal Harwich Yacht Club Regatta at Felixstowe on June 2, and she will be at Southend on June 8 and 9. Her start for the United States is fixed

for the end of July, and the first race for the Cup will be sailed on September 15, off Newport, Rhode Island. This year, by the way, the conditions have been revised. One change is of the greatest importance. The defenders now allow the challenging club—in this case, the Royal Yacht Squadron—to substitute another vessel within two months of the beginning of the contest should the challengers deem their named vessel ("Endeavour") unsuitable. As a result, the performances of Mr. W. L. Stephenson's "Velsheda" will also be keenly watched. The cup was first won by the "America" in 1851.



IN THE MORNING ROOM AT THE ITALIAN EMBASSY UNDER THE NEW DECORATIVE SCHEME: A VISTA INCLUDING (ON THE WALL) A TERRA-COTTA RELIEF OF THE MADONNA AND CHILD BY A DISCIPLE OF DONATELLO.



ONE OF BOTTICELLI'S FOUR VERSIONS OF "VENUS": THE CENTRE OF INTEREST IN THE VENETIAN ROOM, WHICH CONTAINS THE MOST IMPORTANT PICTURES.

In accordance with that veneration of art and antiquity which characterises the Fascist régime, and with Signor Mussolini's active help and approval, the Italian Ambassador, Signor Dino Grandi, has turned the Embassy into Grosvenor Square, the old town house of the Fitzwilliam family, into a veritable Italian *palazzo* in the heart of London, adorned with works of art chosen from among the finest possessions of national museums and galleries in Rome, Florence, Venice, Milan, and Turin. The Ambassador and his

NATIONAL WORKS OF ART FROM ARTISTIC SPLENDOUR IN ALLIANCE WITH



THE LONG BALL-ROOM AT THE ITALIAN EMBASSY, AS REDECORATED BY LORD GERALD WELLESLEY: A VIEW LOOKING INTO THE VENETIAN ROOM BEYOND, AND SHOWING THE DEL PIOMBO "VENUS"



A MASTERPIECE OF THE VENETIAN SCHOOL, NOW PLACED IN THE VENETIAN ROOM AT THE ITALIAN EMBASSY: "MARS AND VENUS," BY PAUL VERONESE, ONE OF THE FEW PAINTINGS REGARDED AS ENTIRELY FROM HIS OWN HAND.



IN THE ENTRANCE HALL: A BY TADDEO BARTOLI (1362-1422), RIDER (RECENTLY EXCAVATED

wife, Donna Antonietta, who has herself supervised the arrangement of the house, spent a year in obtaining these works from reluctant curators, and a house-warming party is to be given at the Embassy on April 25 to display the result. To provide the collection of masterpieces with an appropriate setting, the house was entirely altered and redecorated by Lord Gerald Wellesley, F.R.I.B.A., of the firm of Gerald Wellesley and Trenwith Wills, who has effectively blended an English Renaissance exterior with an interior

ITALY AS LONDON "AMBASSADORS": DIPLOMACY AT THE ITALIAN EMBASSY.



AND ENRICHED WITH A RARE COLLECTION OF NATIONAL ART TREASURES BROUGHT FROM ITALY: (OVER THE FIREPLACE), FLORENTINE TAPESTRIES, AND SEVENTEENTH-CENTURY MIRRORS.



"MADONNA AND CHILD WITH SAINTS" AND A MARBLE SEA-HORSE WITH BOY IN ROME) ON A GREAT MARBLE TABLE.

typical of the Italian Renaissance. The art treasures brought from Italy comprise fifty pictures and thirty-two tapestries, representing Italian schools of all periods, besides sculpture, furniture, mirrors, and other objects. The great marble table in the entrance hall is a sixteenth-century piece from the Palazzo Barberini in Rome, inlaid with agate and lapis lazuli. On it stands a charming little marble statuette of the Augustan Age, a boy riding a sea-horse, discovered quite recently, during excavations near the Capitol



IN THE ADAM DRAWING-ROOM: A CORNER WITH ONE OF THE Gobelins TAPESTRIES, FROM DESIGNS BY CHARLES LE BRUN, REPRESENTING CHILDREN GARDENING.



"VENUS AND A TORTOISE," BY SEBASTIANO DEL PIOMBO, TRADITIONALLY INSPIRED BY THE "APHRODITE" OF PHIDIAS: THE PRINCIPAL PICTURE IN THE ITALIAN EMBASSY BALL-ROOM.

In Rome, in connection with the new Triumphal Way. The "Mars and Venus" of Paul Veronese was shown in London four years ago in the Italian Exhibition at Burlington House. Commenting on the influence of art in alliance with diplomacy, the "Times" critic writes: "One great artist of the past, Rubens, was, as we know, himself an Ambassador. Signor Mussolini... may be assured that Botticelli, Titian, Veronese, Tintoretto, and the others are to-day exercising important ambassadorial functions in this country."

LONDON'S WATER-SUPPLY AND THE GREAT DROUGHT:

DRAWN BY OUR SPECIAL

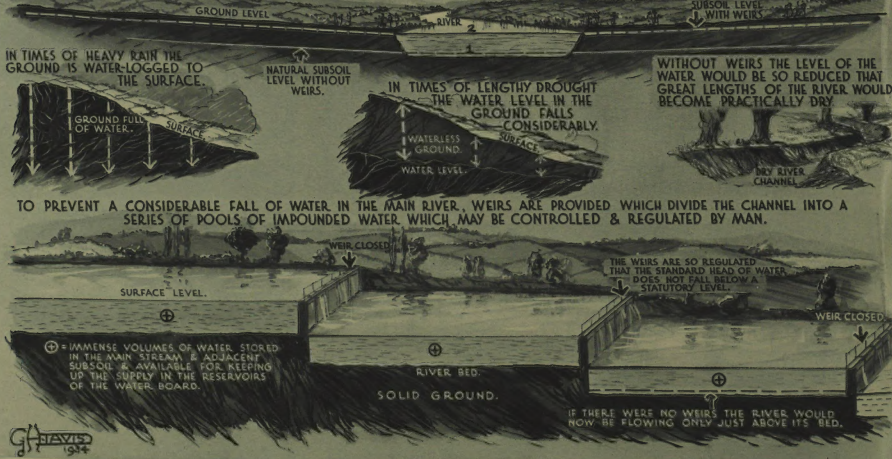
NATURAL SOURCES, AND METHODS OF CONSERVATION.

ARTIST, G. H. DAVIS.

THE CATCHMENT BASINS OF THE RIVERS THAMES & LEE, ON WHICH STREAMS LONDON DEPENDS FOR OVER THREE QUARTERS OF ITS WATER SUPPLY.



THE CATCHMENT AREA MAY BE COMPARED TO A GIANTIC SAUCER. THE RAINWATER RUNS DOWNWARDS TO THE RIVERS & IN THIS ILLUSTRATION THE LEVEL OF THE RIVER THAMES & SUBSOIL-WATER LEVEL IS INDICATED (1) IF THERE WERE NO WEIRS (2) WITH THE PRESENT SYSTEM OF WEIRS.



THE PROBLEM OF SUPPLYING LONDON'S MILLIONS WITH PURE WATER IN TIMES OF EFFECTS OF INSUFFICIENT RAINFALL; AND THE PUBLIC'S

The problem of keeping over seven million people supplied with clean, pure water, upon which their very lives and well-being depend, is in these times of exceptional drought a truly gigantic task. London draws over three-quarters of its natural supply from the great watersheds of the Thames and Lee Valleys, and if this supply should fail completely—a very remote contingency—there would be need for serious alarm. Sir William Prescott, Chairman of the Metropolitan Water Board, recently stated that, notwithstanding a serious shortage, there is no immediate prospect of restrictions

having to be imposed. London householders, he said, made a magnificent response to the Board's recent appeal for economy in using water, and the water consumption of the capital had dropped by some 20,000,000 gallons a day; consequently there would be no need to issue further warnings of or curtail the reasonable use of water. The shortage in the Lee watershed is being met by emergency works, practically completed, to drive water from the Thames Valley to the Lee catchment area. Sir William further stated that London's reserve of water has been improving steadily

HOW THE PRESENT DROUGHT AFFECTS THE NATURAL SUPPLY OF WATER TO THE THAMES.



UNPRECEDENTED DROUGHT: THE THAMES AND ITS TRIBUTARIES; THE VALUE OF WEIRS: "MAGNIFICENT RESPONSE" TO AN APPEAL FOR ECONOMY.

since October, so that present supplies would last for four months. Lord Desborough, speaking as Chairman at the annual meeting of the Thames Conservancy Board, uttered a fresh warning as to the gravity of the general water situation if we had another dry summer, and mentioned the deficiency in rainfall for the year ended last March over the Thames watershed alone was 533,000,000,000 gallons. The River Kennet is now dry sixteen miles from its source as far as Marlborough, and in the Thames itself there would now be only a small flow if it were not

for the elaborate system of weirs. These weirs, in fact, form the river itself into a series of reservoirs, so that a statutory head of water can be maintained by regulating the flow through the sluices as required to keep the stream free from pollution in industrialised areas and the reservoirs of water companies which draw their supplies from the river to their proper level. On April 10, we may recall, the Minister of Health introduced in the House of Commons the Water Supplies (Exceptional Shortage Orders) Bill, which passed its Second Reading on the 12th.

BOOKS OF THE DAY.

THERE is always a fascination about a "mystery man," and of all the mystery men in our time none has appealed more to popular imagination than he whose unique career is recorded in "T. E. LAWRENCE." In Arabia and After. By Liddell Hart. With eighteen illustrations and nine Maps (Cape; 15s.). Part of the mystery has been dispelled, along with the need for preserving silence about secret missions and other war-time activities. The real mystery, never perhaps to be wholly revealed, lies in the man's personality, and the strange complex of motives that caused his voluntary self-banishment from fame and high reward into a condition of pseudonymous obscurity. That, indeed, is duly explained in this book, but the character disclosed remains baffling. Even his name is still mysterious, for Colonel "Lawrence" apparently is just as fictitious as Aircraftman "Shaw." "The friends of his manhood," we read, "called him 'T. E.' for convenience, and to show that they recognised how his adopted surnames—Lawrence, Ross, Shaw, whatever they were—did not belong."

The present volume is divided into four parts. The first sketches Lawrence's pre-war life; the second forms a historical prologue, tracing events preceding the Arab revolt against Turkey; the third, forming the bulk of the book, tells the full story of the revolt and of Lawrence's emergence as a military genius; and the fourth brings his post-war proceedings down to the present day. The whole volume is ably written and packed with interest. Not having hitherto known much about Lawrence's career before and since the war, I turned first to Books I. and IV. The subtitle, "In Arabia and After," does not cover the profoundly interesting chapter portraying Lawrence as an unconventional Oxford undergraduate, a kind of "scholar gipsy." From popular accounts, I had hitherto thought of him merely as a young archaeologist who happened to be working in the Near East when the war began, and developed an unexpected aptitude for campaigning. This book, however, shows that he was by no means a tyro in war theory. His Oxford reading had been, in fact, an unconscious preparation for his destined future. Archaeological pursuits had led him to an interest in ancient military architecture. He spent vacations in wandering about France, visiting old castles, and later went to Syria to examine the strongholds of the Crusaders. From medieval fortification he turned to strategy, and he devoured many works on the science of warfare. His love of solitary wandering and unrestricted freedom, fulfilled in his Syrian adventures, aroused in him strong sympathy with the Arabs, and even in those days he dreamed of an inverted "crusade" on behalf of Arabian independence. Since the war, curiously enough, he does not seem to have resumed any active archaeological research.

Still more intriguing is the story of Lawrence's post-war career; partly as a puzzling problem in mentality; partly as a current topic and a possible factor in future affairs. He is only forty-six, and who can tell what may be in store for him when his term of service in the Air Force expires next year? Captain Liddell Hart discounts the popular legend that he "condemned himself to servitude in the ranks as a kind of penance for his failure to secure the Arabs what he had promised them." That could hardly have been his motive, seeing that, although bitterly disappointed by the Peace Conference settlement, and the subsequent expulsion of King Feisal from Syria by the French, he did not enlist until 1922, after having helped Mr. Churchill, at the Colonial Office, in establishing Feisal as King of Iraq and his brother Abdullah as head of Trans-Jordan. Thus, we are told, "Lawrence's honour was redeemed, and his sense of failure replaced by a sense of fulfilment. He had gained for the Arabs more than he had originally hoped." And later: "The settlement was his 'outlet'—the term which he habitually uses. It let him out of public affairs and out of the life of 'Lawrence.' . . . On leaving the Colonial Office, 'T. E.' spent a few weeks in doing 'nothing at all but tramp London.' Then he took the step that has amazed the public more than his war achievement. . . . he enlisted in the ranks of the Royal Air Force."

Lawrence has evidently realised the vast importance of aircraft in the future, and his experiences in the R.A.F.

must have given him a thorough grounding, such as he obtained concerning other weapons for the purposes of his Arabian campaign. A day may come when the nation will need a leader with such knowledge, and his action recalls Peter the Great working in the Deptford dockyards. "It may be near the truth," writes Captain Liddell Hart, "to say that 'T. E.' went into the Air Force for the same reason that some of the most thoughtful men of the Middle Ages went into a monastery . . . not only in search of a refuge, but in support of a faith. 'T. E.' had the same dual motive. . . . In his belief, the utilisation of the air was the 'one big thing left for our generation to do.' Thus everyone 'should either take to the air themselves or help it forward.'" Replying to the frequent question: "Why doesn't he take a commission?" the author adds: "The answer he once gave me was that he didn't mind obeying foolish orders, but that he had an objection to handing them on to other men. . . . Thus for him there are only two suitable posts—the topmost or the bottom-most. . . . Lawrence had the chance of filling one of the most important posts in the British Empire. He did not refuse outright, but proposed a condition that made his appointment officially impossible—a freedom from living in formal state. . . . In his opinion the value of pomp is greatly overrated in

never recovered) recalls Carlyle's similar disaster with the "French Revolution," but "T. E." reacted very differently, and joyously told his friend and mentor, Dr. Hogarth: "I have lost the damned thing." Like Carlyle, however, he set to work and rewrote it. "This stupendous effort," we read, "was not inspired by the normal cause of such haste—the desire for early publication. 'T. E.'s' primary purpose in writing seems to be the evacuation of his own mind, rather than the nourishment of others."

Allusions to meetings with Lawrence in Egypt and Palestine, before and after the opening of Allenby's campaign, with which Lawrence's operations were correlated, occur in "STORM CENTRES OF THE NEAR EAST." Personal Memories, 1879-1929. By Sir Robert Graves, K.C.M.G. With seventeen illustrations (Hutchinson; 21s.). Thus, of Allenby's headquarters at Ber Saleem, near Jaffa, the author writes: "The Arab Bureau was, of course, there in force, and we had occasional meteoric visits from Lawrence, when he came in the Arab dress, which became him so well, to confer with the Commander-in-Chief regarding Faisal's co-operation. An entry in my diary of the 22nd of February, 1918, tells of his arrival in camp after riding a hundred miles on camel back from a station on the Hedjaz

Railway to Beersheba in less than twenty-four hours, coming on at once by motor-car to G.H.Q., and returning almost as rapidly as he had come."

To the scientific study of Moslem peoples from the standpoint of folklore, anthropology, and racial biology, a notable contribution is a volume entitled "PAGAN SURVIVALS IN MOHAMMEDAN CIVILISATION." By Edward Westermarck, Late Professor of Sociology in the University of London. With seventy-four Text Figures (Macmillan; 8s. 6d.). The author's own researches were conducted mainly in Morocco, but he has compared his results with records of other Mohammedans in North Africa and Asia.

An eminent authority on modern Arabia portrays the most famous among the Califs of Baghdad in "HARUN AL RASHID." By H. St. J. B. Philby, C.I.E., author of "Arabia of the Wahhabis," and "The Empty Quarter." With a Frontispiece (Peter Davies, Ltd.; 5s.). Here the roseate glamour of the "Arabian Nights" gives place to the cold light of history.

Lively impressions of travel by a modern woman are garnered in "ROMANCE AND REALISM IN THE NEAR EAST." By Edith Nepean. With thirty-three illustrations (Stanley Paul; 16s.). The author gives a picturesque account of life in Roumania and present conditions at Istanbul, as the Turks call Constantinople.

A book of outstanding distinction and charm is "IN THE DARK BACKWARD." By Henry W. Nevins (Routledge; 10s. 6d.). Among seventeen visions of past events, evoked, at places where they occurred, during modern happenings witnessed there by the famous war-correspondent, there is one that suggests to me certain analogies with the character and exploits of Colonel Lawrence. The author tells how, coasting along the Black Sea in 1907, he "saw Xenophon with the Ten Thousand reach Trebizond." Xenophon records that he had accompanied the Greek forces "not in any military capacity." After describing the great march, Mr. Nevins says that Xenophon achieved it "by that instinct for strategy and tactics which is a glorified common sense, by his tact in the management of men, his hopeful disposition . . . and his indomitable endurance of hardship and fatigue." Truly Lawrentian qualities! At Trapezus (Trebizond) Xenophon "wrote the story of his famous exploit, carefully following the notes he had made during the long march." I am not comparing the Athenian's work with "The Seven Pillars of Wisdom," but it is worth noting that, in reference to Mr. H. G. Wells's description of Lawrence's book as "a great human document without pretensions to be a work of art," Captain Liddell Hart says: "'T. E.' remarks that it had 'enormous pretensions.' His own criticism is the opposite—that the book is not a human document like Xenophon's *Anabasis*, but an artificial straining after art."—C. E. B.



THE SCENE OF THE THEFT OF A VAN EYCK PAINTING FROM GHENT CATHEDRAL: THE EMPTY FRAME OF THE PANEL STOLEN FROM THE CELEBRATED ALTAR-PIECE; SHOWING THE LATIN TITLE OF THE SUBJECT ON THE REVERSE SIDE—"JUSTI JUDICES" ("THE UPRIGHT JUDGES").

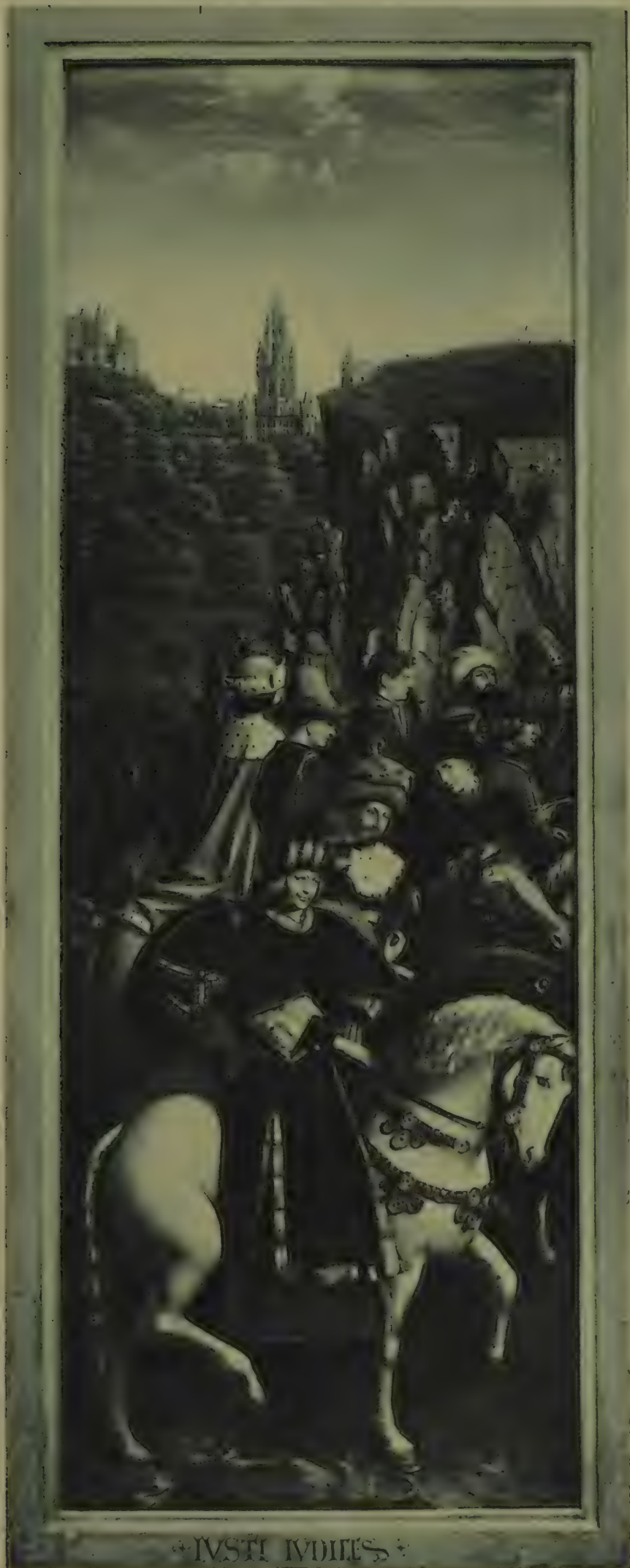
On the opposite page are illustrated the two sides of the panel recently stolen from the famous Van Eyck altar-piece, The Adoration of the Lamb, in the Jodocus Vydts Chapel in the Cathedral of St. Bavo at Ghent. As there mentioned, the thief is believed to have concealed himself in the Cathedral, so as to be shut in when it was closed in the evening, and to have removed the painting during the night. Traces were found of his having left the building by a side door. The above photograph shows that the missing work was the outer of two folding panels forming a wing of the polyptych.

our Imperial system—Haroun al Raschid is a better guide than Curzon."

Captain Liddell Hart reckons his hero among the world's great captains, and declares that he transcends the others in spirit, for "even the finest character among them would hardly be regarded as a spiritual force more potent as such than as a man of action." Lawrence's spiritual force can act through the written or spoken word, but we are told that "his indifference to politics is as marked as his distaste for the arts of the platform"; consequently it must prevail through the medium of writing. Since, however, his published work has appeared either in a restricted form or at a prohibitive price, it is difficult for his influence to reach the "great heart" of the public. As a writer, he does not seem to be actuated by the usual motives—desire for recognition and wide publicity—or make any appeal to "the ranks" of general readers.

At the same time, he is intensely fastidious in an effort to perfect his style, and "sought from literary friends, including 'some of the greatest masters of English prose,' an explanation of their principles and methods of composition," but he found "small evidence of a conscious technique save among amateurs." I should say that all great writers are amateurs, or, rather, self-educators by reading; for who ever heard of a literary school (unless we except modern schools of journalism) in the same sense as schools of painting in the studios of the masters? The loss of the original manuscript of Lawrence's "Seven Pillars of Wisdom" (left in a bag at Reading Station and

A £70,000 ART THEFT FROM A CATHEDRAL: THE STOLEN VAN EYCK.



THE STOLEN PART OF THE CELEBRATED VAN EYCK ALTAR-PIECE IN THE CATHEDRAL AT GHENT: THE MISSING PANEL—FRONT AND REVERSE, REPRESENTING RESPECTIVELY THE UPRIGHT JUDGES AND ST. JOHN THE BAPTIST.

A verger in St. Bavon Cathedral, Ghent, discovered on April 11 that an exterior panel of the famous fifteenth-century altar-piece, *The Adoration of the Lamb*, by Jan and Hubert Van Eyck, had been stolen. The thief had probably hidden himself in the Cathedral overnight. The missing portion is the first outside folding panel, depicting on the front the Upright Judges, and on the reverse side St. John the Baptist in *grisaille*. It is painted on wood, and is about 5 ft. long by 2 ft. broad. This panel was among those restored to Belgium by Germany under the Treaty of Versailles, when the whole polyptych, which had become dispersed in three sections, was reassembled (except the predella, missing since 1550) in a chapel of the Cathedral

commemorating Jodocus Vydt, a Ghent citizen who commissioned the altar-piece. The complete work has been officially valued at £1,400,000, and the stolen panel is estimated to be worth nearly £70,000. Two years ago it was suggested to the Cathedral authorities by the Belgian Ministry of Justice to increase their vigilance, as information had been received that an attempt might be made to steal the altar-piece. There have been suggestions that it would be safer in the Museum at Brussels, as the chapel, whose door-locks could easily be picked, affords insufficient protection. The Van Eyck polyptych was illustrated, in its entirety, in our issue of July 31, 1920, and again in that of October 2, 1926. The scene of the theft is shown opposite.

NEW PROOF OF GREEK INFLUENCE IN PTOLEMAIC EGYPT: HERMOPOLIS DISCOVERIES: TEMPLES; HOMERIC LEGEND IN FRESCO.

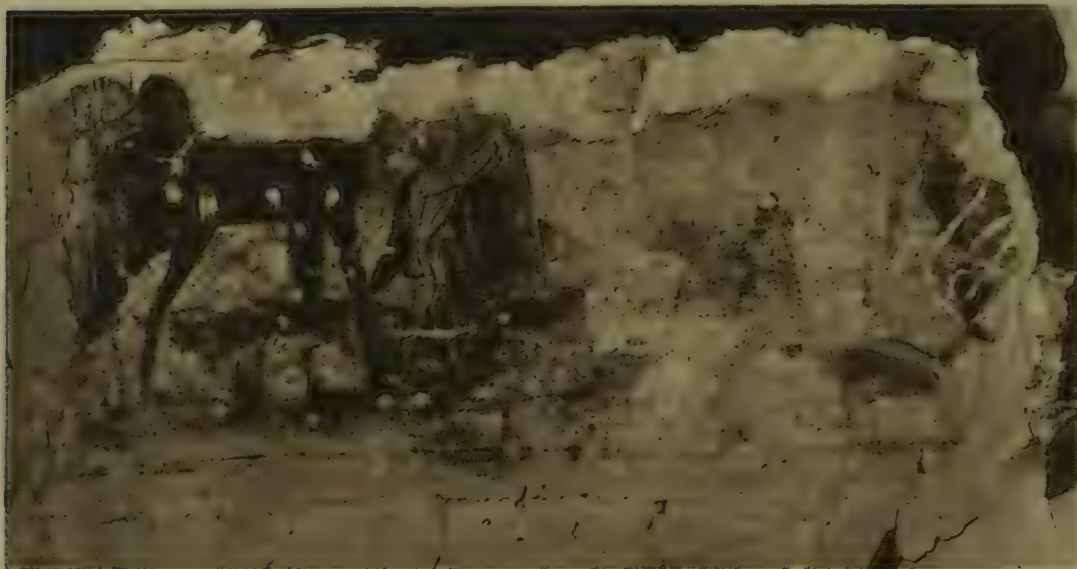


FIG. 1. A FRAGMENT OF A WALL-PAINTING BELIEVED TO REPRESENT THE ENTRY OF THE WOODEN HORSE INTO TROY: EVIDENCE THAT EGYPTIANS OF THE PTOLEMAIC PERIOD WERE WELL ACQUAINTED WITH THE HOMERIC POEMS.



FIG. 2. ONE OF THE TYPES OF TEMPLE-TOMBS FOUND AT HERMOPOLIS: AN EGYPTIAN FAÇADE, WITH CORNICE, LOTUS COLUMNS, AND LATTICE WINDOWS.

PROFESSOR GABRA'S earlier discoveries at Touna el Gebel, on the site of the ancient Hermopolis, were illustrated in our issue of March 4, 1933. Describing his latest results, he writes: "The Egyptian University excavations during the winter of 1933-34 in the western part of Hermopolis, where stood the sanctuary of Thoth, have brought to light remarkable facts concerning the evolution of Egyptian culture in its later period, and when it came in contact with Greek civilisation, during the fourth century B.C. Our field of inquiry affords a true example of the overwhelming



FIG. 3. ANOTHER TYPE OF TEMPLE-TOMB, ON A RAISED BASE: A BUILDING WITH LATTICE WINDOWS, DECORATED WITH THE URÆUS, AND RETAINING THE FORM OF A PYLON.



FIG. 4. A TEMPLE OF GREEK TYPE, WITH AN UPRIGHT ALTAR, AND ENTIRELY RECTANGULAR IN FORM: A BUILDING DISCOVERED AT HERMOPOLIS THAT REPRESENTS A COMPLETE CHANGE FROM EGYPTIAN ARCHITECTURE IN POINT OF STYLE.

penetration of Hellenistic culture, which operates in such a way that the Upper Egyptians soon became well acquainted with the Homeric poems and Greek tragedy, as performed in the second century A.D. The temple-tomb of a priest of Thoth, named Petosiris, who lived some years before the Alexandrine Conquest, shows his attitude to the new culture. In sculptural reliefs on his tomb he and his family appear dressed sometimes in Greek fashion and sometimes in Egyptian costume. He is even seen performing rites of bull-sacrifice in the Greek manner. The temple-tombs excavated by the Egyptian University expedition, dating from the Ptolemaic period, show that Egyptian architects were inclined to introduce the slender type of Greek construction raised upon a terrace, with a flight of steps leading to the entrance, but they still gave to the façade the massive form of an Egyptian pylon. Although they introduced lattice windows, of a type borrowed from Asia, yet they often continued to decorate their

buildings with the Egyptian uræus and solar disc. The object of the expedition this season was to find the original road or path which connected a group of temple-tombs discovered two years ago, in the southern part of the Court of Petosiris, with some frescoed houses of a later period. Fortunately, we reached our objective, and in so doing we came across a large open space surrounded by three different types of buildings in sand-stone (Fig. 5). One type has an Egyptian façade, with cornice, lotus columns, and lattice windows (Fig. 2); another type is half-Egyptian and half-Greek, with a loggia of six columns, in front of which is an altar with triangular edges. The third type shows a complete change from Egyptian architecture, because the whole building is rectangular, with an upright altar (Fig. 4). In one of the shafts of the middle building we discovered a narrow path, about 15 metres (16 yards) long, leading to a wider Egyptian shaft. With the aid of a compass we

(Continued opposite.)



FIG. 5. GREEK AND EGYPTIAN ARCHITECTURE FOUND TOGETHER ON THE SAME SITE IN EGYPT: A GENERAL VIEW OF BUILDINGS EXCAVATED AT HERMOPOLIS, SHOWING THREE TYPES OF TEMPLES, BORDERING A LARGE OPEN SPACE.

GREEK TRAGEDY IN EGYPTIAN FRESCO: SURPRISING FINDS AT HERMOPOLIS.



FIG. 6. THE GREEK LEGEND OF ŒDIPUS DEPICTED IN FRESCO AT AN EGYPTIAN CITY NEARLY 400 MILES SOUTH OF ALEXANDRIA: (LEFT) ŒDIPUS AND THE SPHINX; (CENTRE) THREE FIGURES PERSONIFYING THE SPHINX'S RIDDLE, THEBES, AND IGNORANCE; (RIGHT) ŒDIPUS SLAYING HIS FATHER, LAIOS, NOT KNOWING WHO HE WAS.

Continued.

determined the actual entrance of the Egyptian shaft, and we recovered two inscribed sarcophagi, violated in ancient times, giving names of priests of Thoth, with those of their parents for two generations. But the most amazing discovery of the season was the series of painted scenes covering the walls of two sepulchral buildings. These buildings were of sun-dried brick, which was covered all over with a thick white stucco. On this surface the scenes had been painted in rather a crude and hasty style. The subjects represented were taken from the story of Agamemnon and from episodes in the legend of Œdipus. In a room on the ground floor one can see a wall-painting (Fig. 7) showing Agamemnon's daughter, Electra, in black mourning garments, seated in front of a *tholos* (a circular funerary shrine), which she had built for her father. Behind it, but as yet unseen by her, are two naked heroes, certainly her brother Orestes and his friend Pylades. In a room of the first storey there is a complete picture (Fig. 6), about two metres (6½ ft.) wide and 0m. 90 (about 3 ft.) high, showing two incidents in the legend of Œdipus. On the right Œdipus is seen cutting the throat of his father, Laios, King of Bœotian Thebes, while a woman bearing the name of Agnua ('Misapprehension'

or 'Ignorance') flees from the scene gesticulating in horror. On the left, Œdipus, standing in the arched gateway of Thebes, is answering the question put by a female Sphinx. A seated figure is intended as a personification of the riddle asked by the Sphinx. Lastly, a female figure stands in the centre of the panel; this is another personification, symbolising the city of Thebes. These figures are painted on a pale-blue ground, with a wide frieze above. Under this panel there is a badly damaged painting of a woman seated before a *tholos*. This is probably Antigone, daughter of Œdipus. Lastly, in the vestibule on the first floor of a house some thirty metres (32 yards) from the 'House of Œdipus,' were some fragments of a fresco which perhaps represented the entry of the wooden horse into Troy (Fig. 1). It is surprising to find on the walls of a Middle Egyptian town 375 miles south of Alexandria scenes which are purely Hellenic and have no connection whatever with things Egyptian. The discoveries show how deeply Greek influence had penetrated into the Nile Valley during the five centuries following the accession of Ptolemy I., thanks to Greek schools, in which Egyptians learned by heart Greek poems and legends, and to the theatres, in which Greek tragedies were performed."



FIG. 7. ANOTHER SCENE FROM GREEK TRAGEDY IN A WALL-PAINTING OF PTOLEMAIC TIMES FOUND IN EGYPT: ELECTRA (LEFT) AT A SHRINE TO HER MURDERED FATHER AGAMEMNON, AND (BEHIND IT) NUDE FIGURES OF HER BROTHER ORESTES AND HIS FRIEND PYLADES APPROACHING—(ON RIGHT) A COCK AND AN ANIMAL.

PHOTOGRAPHS AND ARTICLE BY PROFESSOR SAMI GABRA, DIRECTOR OF THE EGYPTIAN UNIVERSITY EXCAVATIONS AT HERMOPOLIS. (SEE OPPOSITE PAGE.)

The World of the Kinema.

By MICHAEL ORME.

"THE BATTLE."

THERE is a school of kinema æsthetic whose adherents still maintain, at this late date, in this year of grace, and in the teeth of all contrary demonstration, that the coming of sound marked the death of the film as an art.

for position as both sides engage; the first blast of the guns, and the swelling, mounting crescendo of the concerted cannonade, are splendid and terrible. No technical detail is shirked. One sees the sweating gunners toiling in the turrets, the commander directing them from the bridge;

Tempest" already to her name. These earlier Continental films reveal her native talent, raw and unsophisticated, free of finesse, yet curiously impelling. Compare now the gorgeous, over-bred creature of Mr. Goldwyn's creation. His Anna Sten, trained like a greyhound, is no longer a



"THE BATTLE," AT THE CAPITOL: THE OPENING SCENE OF THE FILM, REPRESENTING SAMPANS WELCOMING THE JAPANESE FLEET AT NAGASAKI—A SCENE SHOT ON THE SPOT; WITH A REAL JAPANESE BATTLE-SHIP.

In "The Battle," which is reviewed on this page, battle-ships were lent by the French and by the Japanese Governments, and some of the Japanese scenes were shot in France. The film, an adaptation of the novel by Claude Farrère, is directed by Nicolas Farkas, and is presented by Gaumont-British.



"THE BATTLE"—WITH MERLE OBERON AS A JAPANESE: CHARLES BOYER AS MARQUIS YORISAKA, THE JAPANESE NAVAL COMMANDER; MERLE OBERON AS HIS WIFE; AND JOHN LODER AS FERGAN, THE BRITISH NAVAL ATTACHÉ, WHO IS A NEUTRAL OBSERVER ON BOARD YORISAKA'S SHIP (LEFT TO RIGHT).

It is a keenly contested subject, for even the more broad-minded modernists agree that one or two of the last silent films made have not yet been surpassed by any talkie, regarded from a purely æsthetic standpoint. Many realists, on the other hand, hold that such esoteric standards are only applicable in the case of an audience which is stone-deaf; normal audiences expect to hear, and hear they should.

Be that as it may, a deadly blow to the silentists is struck in "The Battle," now at the Capitol. Here is a film which was made long ago as a "silent," with the late Sessue Hayakawa in the leading rôle. It was extremely well done, but there was no sound—and what is a battle, particularly a naval one, without sound? Gaumont-British here demonstrate the difference, with the aid of a reproduction system, the results of which are the most nearly perfect that the talkies have yet given us.

The story comes from "La Bataille," a pre-war novel, by Claude Farrère, the distinguished French author, who held a commission in his country's navy at the time of publication of his sensational first book, "Les Petites Alliées," which created such an impression that he was granted indefinite leave in order to pursue a literary career. Its central character is the Marquis Yorisaka, commander of the Japanese fleet against an unspecified enemy. He is dissatisfied with the efficiency of his ships, and tries to find out from Commander Fergan, a British naval attaché, who is observing the hostilities as a strict neutral, in what respects his tactics are inferior to those which have made Britain Mistress of the Seas. The Englishman is not to be drawn, however, and Yorisaka uses his own wife as a decoy to obtain this information so necessary for his country's welfare. The ensuing conflict between love and honour, of scruples sacrificed for the sake of patriotism, of rigid racial tradition stooping to shameful subterfuge, provides an enthralling study, culminating in the naval battle for which the vital information was required. These warfare scenes are truly terrific. The noble sweep of the squadrons, as ship after ship looms up in battle order, the manœuvring

the guns spitting out their deadly message, the havoc wrought by each successive hit; the foundering of a first-class battle-ship—even to her final plunge and the hundreds of crew running like ants along her slowly heeling hull, to dive despairingly into the boiling waters as she goes down to her doom. This is the first film to be directed by Nicolas Farkas, though he is familiar as a camera-man of repute. It may well be his photographer's vision which has led him to take this story in a fundamentally kinematic form; not a shot is wasted; not a shade of meaning scamped. He has been blessed with a flawless cast. M. Charles Boyer plays the Japanese admiral with subtlety and poise, a fine suggestion of passion underlying his imperturbable mask. Miss Merle Oberon, as the admiral's wife, more than fulfils her early promise as an actress of the first quality. In make-up, in gait, and in her every action she is a Japanese—and a lovely one at that. Mr. John Loder is entirely satisfactory as the British attaché; and the vast crowd of Japanese "supers"—augmented, to the observant eye, by a number of faces definitely from China—is extremely effective.

TWO NEW STARS.

"The Lady of the Boulevards" is by now *vieux jeu*, and "Only Yesterday" has gone the way of all our yesterdays. Yet these two films are memorable, in that each has brought us a new star.

Miss Anna Sten, as the glamorous, the capricious, the tempestuous darling of the 'nineties (Zola would hardly recognise his "Nana"), is Mr. Samuel Goldwyn's *chef d'œuvre*. Eighteen months he has spent on this beautiful Slav, schooling and polishing, gilding the tiger-lily. For Miss Sten was an actress even before that, with "The Brothers Karamazov" and "The



"THE BATTLE": JOHN LODER AS FERGAN, THE BRITISH NAVAL ATTACHÉ, IN A FILM WHICH INCLUDES SPECTACULAR SCENES OF A MODERN BATTLE AT SEA.

moreover, involves the difficult task of growing old gracefully. But Miss Sullavan triumphs over all. She is the hero-worshipping ingénue who capitulates by moonlight to a thoughtless lieutenant. Courageously she brings up his child, in the teeth of poverty and prejudice. Once more she meets her lover, and again she falls. Every shade of thought in these difficult situations is conveyed in the actress's sensitive features, urgent gestures, utter sincerity.

Miss Sullavan is not yet a trained kinema-actress. She is not "camera-conscious"; she is no director's mirror, but a natural individualist. Her future is, therefore, not assured, for there is no knowing what a Hollywood training may not do, after what it has done to poor Anna Sten. But she may survive as a leading emotional actress.



THE RETURN OF NORMA SHEARER IN "RIPTIDE," AT THE EMPIRE: ROBERT MONTGOMERY, HERBERT MARSHALL, AND NORMA SHEARER IN THE NEW METRO-GOLDWYN-MAYER FILM.

In "Riptide," Norma Shearer returns to talking films after an absence of nearly two years. The story was written by Edmund Coulding and directed by him. The cast includes Mrs. Patrick Campbell and the late Miss Lilyan Tashman.

LONDON AUDIENCES AS BLAMPIED SEES THEM: "THE STALLS."

Drawings Specially Made for "The Illustrated London News" by EDMUND BLAMPIED.



REACTIONS TO COMEDY.



REACTIONS TO TRAGEDY.

We here offer our readers the first two drawings in a new series of studies by that eminent modern artist, Edmund Blampied. We have previously given five series of Blampied drawings. These were entitled "The English Daumier Looks on Life," "Leaves from Life," "British Children," "The Countryside," and

"Our Amateur Politicians." In the new series the artist acts as a spy on the spectators themselves, and records his impressions gathered in the auditorium. This week we see the stalls under the stress of contrasted emotions; in succeeding issues other parts of the house will receive Blampied's attention.

HEART OF DARKNESS.

BEING AN APPRECIATION OF

"BLACK BAGDAD": By JOHN HOUSTON CRAIGE.*

(PUBLISHED BY STANLEY PAUL.)

HAITI, a half-fabulous land of mingled romance and horror, has never lacked thrill for its inhabitants or fascination for students of the primitive. To the black magic for which it is celebrated it has added political turmoil. "From 1804, when the Haitian slaves drove out the French, down to the American Occupation, the country had twenty-six rulers, including one king, two emperors, twenty-three presidents. Of these, three were butchered by mobs, one was blown up with his guards, his family and his White House, one committed suicide, five died in office from causes never entirely explained, fifteen were driven into exile. Only one finished his term on the appointed date and retired voluntarily, whole and in peace."

The population is a strange medley, ranging from a local aristocracy, ambiguously white, whose aspiration is to pass as cultivated Frenchmen, to the most unsophisticated Children of Darkness. In between these extremes is a whole gamut of human hybrids. The author found it "fascinating to watch the mixing of human colours and the blending of human pigments at work." He compares Haiti, from a biological point of view, to Mendel's celebrated garden of sweet peas. In such a garden, it is to be expected that curious weeds, baffling to science, will grow apace. Haiti is a land of perpetual surprises to the Western mind. The first lesson to grasp is that all social and moral values are reversed in this atmosphere of the jungle.

In 1915, the United States felt bound—with the concurrence of the civilised world—to introduce some measure of order into a kind of chaos which it was impossible to regard with indifference. The island was policed by civilised methods. Mr. Craige was one of the officers of Marines posted to this duty. His life has not lacked adventure. "I have done many things in the course of a long and sinful career. I have swapped punches with half-a-dozen fistic champions in the ring; once I gave a chew of tobacco to a President of the United States, and once I acted as grave-digger at the funeral of the head of an Italian secret society." But he found that Haiti still left scope for novelty and surprise. His first command of the Gendarmerie was up-country at Hinche, "the Accursed," and it was perhaps an appropriate introduction to his duties that he narrowly missed an all-destroying flood on the way up to his post. Hinche, torrid, isolated, and unregenerately primitive in spirit, may serve as an illustration of the fantastic contrasts in which Haiti abounds. "On Sundays and holidays music lent an almost unbearable poignancy to these feelings" (of "indefinable, sub-conscious unrest"). "Child choristers sang the sacred music of the church. Bach, Mozart, Verdi, high and holy carols against a background of the drums. Dance drums; voodoo drums. The

drums were never quiet in Hinche. Down at the fords of the rivers they throbbed and wailed. When the sweet child-voices were raised in the pure and noble music of the chorals, the drums seemed to redouble their sobbing and shrieking like ancient genii of the hills enraged at the loss of children's souls." The old gods and the new! Mr. Craige feels insoluble doubts which—if either—have triumphed. Those who have seen and heard a performance of Mr. Eugene O'Neill's "The Emperor Jones" will know what effect the drums of the old gods can have upon the nerves. This volume contains the moving story of an officer who was driven mad by them.

Later, Mr. Craige commanded a kind of Tenth Legion of the Gendarmerie in Port au Prince, and ultimately became Chief of Police—a position of great power and responsibility. Strange indeed are the duties of such an officer in a society where killing is no murder. We read, for example, of a native of unblemished character who killed three convicts in cold blood for what seemed to him the most excellent of motives: while others of his friends and relations had proved themselves men by bloodshed, he had no slaughter to his credit, and could no longer endure his inferiority complex! Nor can it make a police officer's duties simpler when he discovers that the natives (whose poverty can scarcely be exaggerated) regard prison as a providential haven rather than as a place of expiation. Life is cheap and blood is sweet. A starving man who steals an unripe banana is slain without hesitation by the owner of the fruit; and it is beyond the comprehension of the negro that for this measure of rough justice the punisher should himself be punished. It is equally inexplicable to him that anybody should object to his destroying his mother-in-law, when she has obviously become a *loup-garou*, drinking the blood of babies. How otherwise account for the continued illness of his child?

But it is for reasons of pure piety that blood is most apt to flow in Haiti. Mr. Craige has seen the voodoo at first hand, and, like most observers, he is baffled by it. It is very difficult, he tells us, to decide whether it is an organised, articulate cult, or "simply a mass of superstitions, some vague, some better defined, held by a large number of believers and partial believers, but without any definite hierarchy or ecclesiastical organisation." Its only theology

seems to consist of the gods *Papa Guedé*, the God of Death, and *Papa Ogoun*, the God of War. It need hardly be said that both are insatiable and sanguinary deities, and that horrible things are done in their names. The extreme form of frenetic ritual may go to the length of cannibalistic human sacrifice, though Mr. Craige saw no first-hand evidence of this. He describes, however, other orgiastic celebrations which he witnessed, and the demoniac ecstasy which they produced in the devotees. "Individuals in the throng began to fall down. Those who fell would foam at the mouth and shriek, then become still and rigid. The dancers remaining erect stepped on their motionless bodies as they leaped and pirouetted. . . . Priests and priestesses spurred the worshippers to added frenzy with obscene gestures. It seemed a carnival of Isis, transplanted bodily from ancient Egypt." The gods of the voodoo are still those which the African slaves of the French settlers brought with them to the island in the seventeenth century; the different tribes from which the negroes came worshipped different deities, some ferocious and some comparatively mild. These tribal distinctions are still represented by sects or denominations of the voodoo. The hierophants of the more savage sect remain to this day creatures of fear and horror. One of the murders with which Mr. Craige had to deal was that of a High Priestess of *Papa Guedé*; she had been murdered and mutilated by rival *loas* who were ambitious to possess her arts and her prestige.

The social system of primitive peoples is generally an elaborate structure of fears. In such manner does the elemental mind express man's inevitable sense of the insecurity of existence, and of the innumerable enemies which plot against his precarious life. With such superstitions Haiti is permeated. "Apparently I was in a land where spirits still walked abroad. Once, men all over the world believed that they were surrounded by a host of invisible beings, potent for good and evil. Then came science, and all the supernatural joy-bringers and terror-bearers fled away. There was nothing left in my country but bacteriology and cube-root. But in the Haitian hills, djinni still answered when the magic lamp was rubbed, evil spirits brought sudden or lingering death, and nameless destroyers stood in the trail to seize the unwary as they passed." The author is to be congratulated on having escaped so many secret foes, though once a *wanga* which was put upon him nearly ended his career and certainly provided him and his horse with excitement sufficient to satisfy the most adventurous.

There is a greater enemy, in these latitudes, to mind and body than all the spirits and djinns. It is the tropical sun, which wages pitiless war on most living things and on all human beings. Mr. Craige describes forcefully its devastating effects on mind and character; and he is probably right in his belief that its operation on cells and tissues is that of an actual chemical poison. He himself experienced more than once its malevolent power, and he has many tales to tell of its shattering pathological effects. It may well be that all the fierce Old Gods are born of the fiercest of all, the Sun-God.

The book is a lively and intimate picture of a strange, paradoxical corner of the earth, and it holds the reader intensely interested from first to last.



THE LOCUST PLAGUE: "HOPPERS" DEMOLISHING THE HEAD OF A MEALIE COB.

The photograph was taken at Westville, eight miles from Durban, Natal. "In a few minutes there will be nothing left," notes our correspondent. And he adds: "A swarm was driven into a deep trench and then gathered into sacks. The catch was scaled and weighed a little over a ton. A single pound of 'hoppers' was weighed out and counted. It totalled 3201 'hoppers,' and on that basis the captured swarm was at least 7,000,000 strong."



THE LOCUST PLAGUE IN NATAL: SUGAR-CANES IN THEIR NORMAL CONDITION AND CANES RAVAGED BY "HOPPERS" EATING THE YOUNG LEAVES.

As is noted opposite, the 400-mile strip of the Natal sugar-cane belt is among the areas ravaged by "hoppers"—young red-wing locusts who have not yet got their wings; offspring of the invading swarms which flew down at the end of last year from their habitat in Equatorial Africa. In Natal alone, thousands of pounds are being spent daily to save the sugar crop as far as possible. Farmers, aided by the Government, are spraying the swarms with a mixture of arsenic and treacle.—(See Opposite Page.)

* "Black Bagdad: The Arabian Nights Adventures of a Marine Captain in Haiti." By John Houston Craige. (Stanley Paul and Co.; 12s. 6d.)

LIVING LOCUSTS FORM THEMSELVES INTO RAFTS TO CROSS RIVERS.



LOCUSTS THAT HAVE MASSED THEMSELVES TOGETHER TO FORM A RAFT CROSSING A RIVER IN ZULULAND: A SWARM OF "HOPPERS" RELYING ON THE SWIRL OF TURBULENT WATERS TO BEAR THEM TO THE FURTHER BANK, THAT THEY MAY CONTINUE THEIR ADVANCE.



A "CLOSE-UP" OF A RAFT OF "HOPPERS" CROSSING A RIVER: A SWARM USING THE METHOD ADOPTED WHEN IT IS IMPOSSIBLE TO FORM A LIVING BRIDGE OF THE VANGUARD, WHO ARE SACRIFICED THAT THEIR BODIES MAY PROVIDE FOOTHOLD FOR THE MAIN HOST.

Our readers will recall that we dealt in our last issue with an attempt that is to be made in Northern Rhodesia to combat the locust menace by means of clouds of poison-dust discharged from an aeroplane ahead of the flying swarms. Here are other illustrations concerning the plague which have just reached us from Durban. The correspondent sending them writes, under the date March 20: "From the Equator almost to Capetown, invading swarms of red-wing locusts are bringing havoc to the crops and pastures. It is the largest invasion of the Union of South Africa ever known: the whole of the Transvaal, the 400-mile

strip of the Natal sugar-cane belt, Bechuanaland and the Kalahari Desert, are carpeted with millions of swarms of 'hoppers'—young locusts as yet without wings. Individual swarms extend over areas of many acres and in a day can strip a forty-acre plot of all foliage. An amazing fact is that the swarms cross rivers either by forming rafts by massing together and being swirled downstream, or by forming a bridge across less turbulent water, the vanguard of the swarm being sacrificed that their brothers and sisters may pass safely over their bodies." Further illustrations will be found on the opposite page.

THE WORLD OF SCIENCE.

OUR GARDEN CONIFERS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A BROAD belt of trees partly surrounds my garden and paddock. Among the more conspicuous are fine specimens of chestnut, beech, birch, oak, and acacia, and a considerable number of conifers. These vex me a little, because I cannot as yet call more than a few of them by name. And I find that many of my neighbours are in a like predicament. In the hope of ending this state of affairs, I borrowed two expensive volumes on conifers from the Library of the Linnæan Society. In the course of time, no

due course to develop into luscious cherries. We call the juicy pulp enclosing the seed the fruit. This fertilisation is brought about by means of the pollen formed within small capsules borne on long stalks which we call the anthers. And these encircle the centre, or female, portion of the flower, which has a special receptacle known as the stigma, on to which this pollen has to be deposited by the bees which come to the flower to sip the nectar found at the bases of its petals. This is the lure to secure the services of the bees to carry the pollen from one flower to another. Thus deposited, the pollen makes its way down to a closed chamber containing the future seed, and by union therewith performs the necessary act of fertilisation, and the final climax is the fruit. But there are many "flowering plants" whose petals are minute and uncoloured. They do not need the services of insects as fertilisers. This is done by the wind, which carries the pollen from one plant to another, as in our willows and salallows, our hazel-nuts and Kent cobs. But here the seed also is contained in a closed chamber—the ovary. And hence they are placed in a separate group—the "Angiosperms," or the plants with closed ovaries.

What a world of difference there is between these wind-fertilised flowers, scarcely recognisable as flowers on the one hand, and the gorgeous medley of shapes and colours which form the flaming splendours of our herbaceous borders from late spring till the frosts of autumn sweep them down! This variety is due to many and diverse agencies. Some of these flowers are bidding for the favours of bees, and some of flies, while butterflies and moths also play their part. Hence the fragrance of some flowers and the decidedly unpleasant smell of others—by our standards of what scents should be, of course.

Now, the conifers secure the fertilisation of their seeds after a very different and vastly more ancient fashion. In the true flowering plants the closed chamber containing the seeds is made up by the fusion of a varying number of separate parts or "carpels." They can be counted on cutting the chamber in half transversely, when the seeds will be found either fixed to their walls or to a central pillar. In the conifers there is but one carpel to each seed or pair of seeds, and it never forms a closed

Gymnosperms, or "naked seeded" plants. When the anthers shed their pollen—which they do in lavish abundance—it is borne by the wind to the nascent seed direct, where it finds its way into the seed through the "micropyle," a minute hole in its outer coat.

As development proceeds, the woody, plate-like carpels develop, and for a time hold the seeds tightly pressed together. But when the seeds are fully ripe—and this may take as long as two years, or even more—these closely adpressed carpels open out and allow the seeds to escape. These, in typical cone-bearing trees, like the cedars and firs, and so on, are "winged" after the fashion of the seeds of the sycamore. That is to say, the seed is provided with a thin, oblong plate of woody tissue which, caught by the wind, carries its precious burden well away from the parent tree. These seeds are placed in pairs on each of the "carpellary plates," as may be seen in the accompanying photographs.

But what agencies have determined the surprising differences in the size and shape of these cones? Three are shown here. Compare, for example, that of the deodar with that of the Douglas fir, wherein



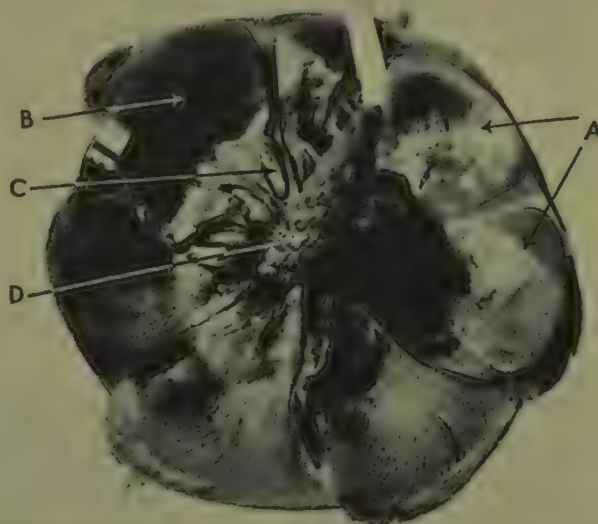
1. THE "FRUIT" OF THE DEODAR, A BEAUTIFUL GARDEN CONIFER: THE CARPELLARY SCALES PRESSED CLOSELY TOGETHER—THEIR OUTSIDE EDGES SHOWING HERE AS SUCCESSIVE SECTIONS, OR LAYERS—TIGHTLY HOLD THE SEEDS.

As the cone ripens (a process which takes about two years in the deodar) the carpellary scales open out and fall off, releasing the seeds which lie in pairs on each scale.

doubt, I shall succeed in wresting from them the information I so sorely need, but it is very evident that a laborious task is before me. The statement that "the macrosporangia of heterosporous Archegoniata are here represented by ovules" is not one that leaps to the eyes. It doubtless has the merit of being concise, and to those profoundly learned in botany it is sufficient. But it leaves much to be desired by more humble readers.

I find that many of my neighbours who have a varied selection of such trees in their gardens have, as at present like myself, to be content with the knowledge that this one is "a species of Cupressus," and that one "of Pseudotsuga," and so on. When at last one's trees can be called by their proper names, there will grow up a very natural desire to know yet more about them. Why do these cones take such varied forms? Why do the trees which bear them present such striking differences in size and shape; and how is it that trees so unlike as the incense cedar, the cedar of Lebanon, the deodar, the Scots fir, and the larch, for example, will grow side by side in our gardens, each preserving its own characteristic qualities, which were acquired under totally different environments and in regions of the world far remote one from another? Here is a theme bristling with difficulties and full of subtle pitfalls.

As a necessary preliminary to any such task as this, a clear conception of what constitutes a "conifer" should be formed. Wherein, for example, does a conifer differ from a cherry-tree? Two trees more unlike, I may be told, it would be difficult to find. Quite so: but still, wherein do they differ? Briefly, their essential differences centre in their modes of reproduction. Though the cherry-tree and the conifers belong to that vast group called by the botanists the "Phanerogams," or "flowering plants," their flowers and their fruits present many and diverse differences. The splendours of the cherry-tree are beyond attainment by the conifers. And these splendours have come about by a strange transformation. For the beautiful petals have come into being out of green leaves. Their function now is to attract insects whose services are needed to secure the fertilisation of the nascent seeds, destined in



2. A DEODAR CONE, PARTLY DISPERSED, SEEN FROM ABOVE: A PAIR OF SEEDS (A, A; WITH WHITE PAPER BEHIND THEM) RESTING ON A CARPELLARY SCALE; AND (LEFT) A SECOND SEED, OF WHICH THE "WING" (B) CAN BE CLEARLY DISTINGUISHED FROM THE SEED ITSELF, (C).

The scales of the deodar cone fall off when the cone ripens, leaving only the central axis (D) on the tree. The seeds are attached to a broad membrane, or "wing," so that they can be carried from the tree by the wind.

the carpel bears on its under-surface a long, leaf-like expansion known as the "bract." Only a few cone-bearing trees have such bracts. There is another striking difference between these two cones. For while that of the Douglas fir falls from the tree and retains its shape long after the seeds have dropped out, the cones of the deodar, like those of the silver fir, break up, and leave on the tree only a long spike to which the carpels were originally attached.

The male cones disappear after shedding their pollen. These pollen-grains are excessively minute, but under the microscope they will be found, in most species, to be provided each with a little pair of air-filled bags to serve as balloons; thereby they are borne considerable distances to their destination, though no more than a minute fraction of these floating particles can ever attain that destination. Some idea of this apparently reckless prodigality may be gathered from the fact that in some years fields and lanes near pine-woods are so covered with

this yellow pollen-dust as to give the appearance of a rain of sulphur, and even ships at sea have been found dusted with it.



3. MEANS BY WHICH ANOTHER OF OUR GARDEN CONIFERS IS SEEDLED: A CONE OF THE DOUGLAS FIR, SHOWING THE "BRACTS" (A, A), APPEARING AS TRIFID PLATES BEHIND THE CARPELLARY SCALES; AND (LEFT ABOVE) A CARPEL, SHOWING THE BRACT (WITH A SLIP OF PAPER BEHIND IT), AND (BELOW) THE UPPER SIDE OF A CARPEL SHOWING A SEED (WITH A SLIP OF PAPER BEHIND IT).

chamber—but, as may be seen in Fig. 3, a broad, fan-shaped plate of woody fibres, on which the seeds lie; is fully exposed. Hence the coniferæ are known as the

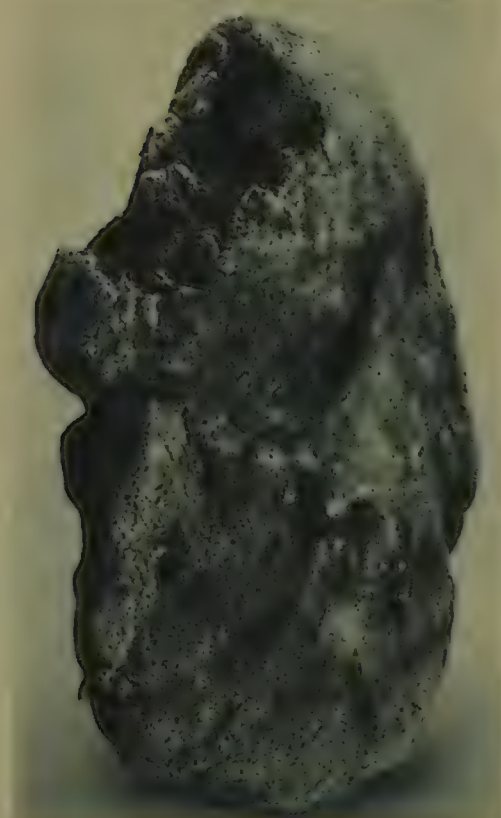
AN "EXPLODING MINE" OF FLIES: A LAKE NYASA WONDER.



A KUNGU FLY OF LAKE NYASA. (ENLARGED FIVE TIMES.)

DAVID LIVINGSTONE, the discoverer of Lake Nyasa, narrates how on his first voyage on the lake he saw in the distance great "clouds as of smoke rising from miles of burning grass." Coming nearer to these clouds he found them to consist of immense swarms of small brownish midges. Since his day many visitors to the lake have been impressed by this remarkable phenomenon and have sometimes compared the clouds to distant waterspouts. The photograph shown on this page was taken by Mr. R. O. Pearse, a reader of "The Illustrated London News," who writes: "The photograph was taken from the deck of a small steamer when at least four to five miles away, and no telescopic lens was used. As many as half-a-dozen clouds may be seen in different directions at the same time." These midge clouds may be seen at intervals all the year round in seasons of calm weather, drifting slowly over the lake. Great is the excitement amongst the natives when the wind blows them on shore. The children (says the Rev. H. G. Benson) run about with open mouths in order to catch and swallow as many as possible; the women seize grass baskets and whirl them round their heads to collect masses of the midges, which they knead with their hands into a "dough," and cook in the form of flat, hard cakes which provide a valuable subsidiary food supply, used on fishing expeditions. The cakes, according to Livingstone, "taste not unlike caviare or salted locusts." The "Kungu Fly" is the adult stage of one of the "phantom gnats" (genus *Corethra* or *Chaoborus*), of which we have several species in Britain; the larvæ live in fairly deep water and feed upon minute crustacea. The "Kungu" appears to be confined to Lake Nyasa, but another very similar species swarms over Lake Victoria; it is also eaten by the natives and is known to them as "E'sami."

PHOTOGRAPH OF THE CLOUD OF FLIES COPYRIGHTED BY R. O. PEARSE; THE OTHER PHOTOGRAPHS BY COURTESY OF THE BRITISH MUSEUM OF NATURAL HISTORY, WHERE THE SPECIMENS CAN BE SEEN. NOTE BY MR. F. W. EDWARDS, M.A., SC.D., OF THE MUSEUM.



AN EDIBLE CAKE OF KUNGU FLIES: A NATIVE DELICACY MADE OF THE MIDGES AND TASTING "NOT UNLIKE CAVIARE OR SALTED LOCUSTS."

NEITHER AN EXPLODING SUBMARINE MINE, NOR A WATERSPOUT, NOR A CLOUD OF SMOKE! A SWARM OF KUNGU FLIES DRIFTING ALONG LAKE NYASA: A PHOTOGRAPH TAKEN FROM A DISTANCE OF BETWEEN FOUR AND FIVE MILES AND WITHOUT THE AID OF A TELEPHOTO LENS.

A WINDOW ON THE WORLD: ROYAL AND SPORTING OCCASIONS.



THE PRINCE OF WALES'S VISIT TO GLASGOW TO OPEN THE BOY SCOUT EXHIBITION: H.R.H. INSPECTING A MODEL SHIP AT THE SHIP STALL.

The Prince of Wales once more displayed his keen interest in the Boy Scout movement by making a special journey to Glasgow on April 13 to open a great exhibition of Scout activities, organised by the Glasgow County Scout Council, in the Kelvin Hall. During the day he paid an informal visit to the Clydebank shipyard of Messrs. John Brown and Co., where the new Cunarder, No. 534,



THE PRINCE OF WALES AT THE GLASGOW BOY SCOUT EXHIBITION: A VISIT TO THE CAMPING SECTION, WHERE DIFFERENT DISPLAYS WERE SEPARATED BY WIRE NETTING.

is being built. The opening ceremony at the Kelvin Hall was presided over by Sir David McCowan, President of the Glasgow County Boy Scouts Association. Nearly 4000 people were present. In his speech, the Prince emphasised the importance of the Scout movement in a district like the Clyde, and the wonderful influence it can exercise on the younger generation.



ENGLAND MEET SCOTLAND AT ASSOCIATION FOOTBALL: THE DUKE OF YORK SHAKING HANDS WITH THE SCOTTISH ELEVEN—THE LOSERS—AT WEMBLEY.

England beat Scotland by three goals to none at Wembley on April 14. Scotland thus finish their International season at the bottom of the list, having lost all three matches. Wales had, of course, already won the championship; but enthusiasm over the England-Scotland game was not a whit diminished for that, and London was invaded by throngs of cheerful supporters from the North.



A NEAR THING FOR ENGLAND: MOSS MAKING A BRILLIANT SAVE AT A TIME WHEN SCOTLAND WERE PRESSING HARD; HAPGOOD ON THE LEFT.



THE ENGLISH ELEVEN (WHO WON, THREE-NIL) AT WEMBLEY: THE DUKE OF YORK SHAKING HANDS WITH BASTIN, WHO SCORED THE FIRST GOAL.

In spite of being the losers, Scotland were almost continuously in English "territory" for the first twenty-five minutes of the second half; their attacks being, however, foiled by Moss, the goalkeeper, and Cooper and Hapgood, the English backs. Bastin scored the first English goal; the second was gained by Brook from a free kick, and the third was headed in by Bowers.



PRINCE GEORGE'S AFRICAN PROGRESS: H.R.H. BEGINNING A FIVE-MILE RUN ALONG THE LONELY TRACKS—BY WAY OF TAKING EXERCISE; THE ROYAL TRAIN READY TO FOLLOW HIM SLOWLY AND PICK HIM UP.

In the course of his South African tour, Prince George visited the Victoria Falls on March 30 and the grave of Cecil Rhodes on March 29. These occasions will be found illustrated on page 593. H.R.H. left Africa on April 10. He embarked at Lobito on the Union-Castle liner "Windsor Castle," which made a special call for that purpose. The Governor-General of Angola and other Portuguese officials bade him farewell; H.M.S. "Dorsetshire" firing a farewell salute.



GATES ERECTED TO A GREAT CRICKETER: THE HOBBS GATES AT KENNINGTON OVAL; RECENTLY COMPLETED AND TO BE FORMALLY OPENED IN THE FORTH-COMING CRICKETING SEASON.

The Hobbs Gates, seen here in position at Kennington Oval, will be opened early in the cricketing season. Their erection has been made possible by sums subscribed by the members of the Surrey County Cricket Club and other admirers of the great Jack. The gates are situated at the pavilion entrance of the Oval. The legend on them reads: "The Hobbs Gates. In Honour of a Great Surrey and England Cricketer."

A BRITISH DESTROYER AIDS A BURNING U.S. GUNBOAT: HEROIC RESCUES.

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AFTER THE FIRE ON BOARD THE U.S. GUN-BOAT "FULTON" IN THE CHINA SEAS*
A VIEW ALONG THE DECK, SHOWING THE EXTENT OF THE DAMAGE.



SHOWING MEMBERS OF A SALVAGE PARTY, WHO BOARDED THE BURNING SHIP
DESPITE RISK OF THE MAGAZINE EXPLODING: PART OF THE DAMAGED "FULTON."



THE U.S. GUN-BOAT "FULTON" ON FIRE IN A HEAVY SEA: A PHOTOGRAPH TAKEN
FROM THE BRITISH DESTROYER "WISHART," WHICH, BY FINE SEAMANSHIP, CAME
ALONGSIDE AND RESCUED 139 OFFICERS AND MEN FROM THE BURNING SHIP.



A "FULTON" SURVIVOR WITH "BILLY," THE SHIP'S CAT
(ALSO RESCUED), WHICH CROSSED THE ATLANTIC WITH
LINDBERGH: A PHOTOGRAPH TAKEN IN THE "WISHART."



SHOWING THE COLLAPSED BRIDGE AND OTHER DAMAGE: THE "FULTON," ABANDONED
ON FIRE IN BIAS BAY, WHERE SHE WAS ON PIRACY PATROL WITH THE "WISHART."

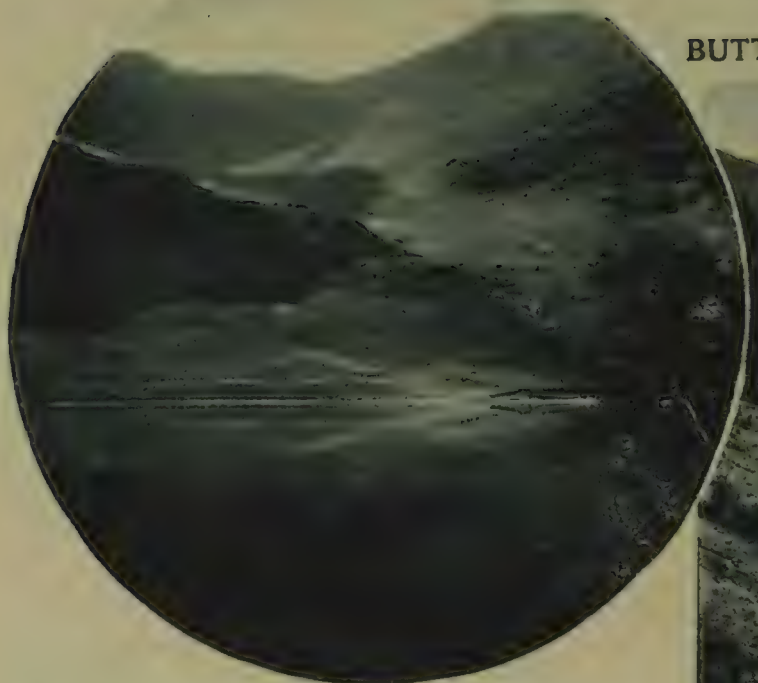
The British Navy had an occasion to render willing aid to American comrades in distress when the United States gun-boat "Fulton" took fire early on March 14 in Bias Bay, off the China coast, where she was co-operating in piracy patrol with the British destroyer H.M.S. "Wishart." The fire began in the engine-room at 6.35 a.m., spread rapidly, and was soon beyond control. Sighting rocket signals, sent up by the steamer "Tsinan," the "Wishart" reached the spot at 8 o'clock, and by fine seamanship was brought alongside the burning ship at great risk in a heavy sea. Her bows were badly smashed, but she managed to keep position so that men from the "Fulton" could jump aboard one by one. Others of



THE BOWS OF H.M.S. "WISHART" HOLED BY IMPACT WITH THE BURNING "FULTON"
IN HEAVY SEAS DURING THE RESCUE: SAILORS INSIDE THE DAMAGED FORE-PART.

the "Fulton's" crew, isolated on the stern by the flames, leapt on to a life-raft lowered from the "Wishart." Thus the "Wishart" picked up 139 of the "Fulton's" complement and landed them at Hong-Kong, while 48 others were rescued by the "Tsinan." The "Fulton's" commander warmly praised the courage and seamanship of the "Wishart's" crew. Another British destroyer, H.M.S. "Whitshed," hurried from Hong-Kong to stand by the "Fulton." Later came two Admiralty tugs. Though the "Fulton" was still burning, a salvage party from the "Whitshed" went aboard and she was taken in tow. They left when an explosion indicated that the magazine might still blow up.

**LAKELAND GEMS TO COME UNDER THE HAMMER:
A PROBLEM FOR THE NATIONAL TRUST—
BUTTERMERE, CRUMMOCK WATER, AND LOWESWATER AS "LOTS."**



BY GENERAL AGREEMENT THE LOVELIEST OF THE THREE CUMBRIAN LAKES WHICH ARE SHORTLY TO BE OFFERED FOR SALE BY AUCTION: BUTTERMERE—BETWEEN HIGH CRAG AND HIGH STILE.



BUTTERMERE; LOOKING TOWARDS HONISTER CRAG: A LAKE WITH DRY WHITE SHINGLE ON ITS SHORES, CONTRASTING WITH BRIGHT VERDURE; AND MOUNTAINS REFLECTED IN ITS DEPTHS.



THE CENTRAL ONE OF THE TRIO OF CUMBRIAN LAKES WHICH ARE "LOTS" THAT MAY BE ACQUIRED BY THE NATIONAL TRUST: CRUMMOCK WATER AND THE VALE OF BUTTERMERE; FROM MELBREAK.



A LAKELAND GEM SET IN A VERY SPARSELY INHABITED VALLEY: THE RESTFUL SOLITUDE OF CRUMMOCK WATER.



A WONDERFUL SCENE OF BRILLIANT VERDURE, AND PLACID SHEETS OF WATER FRINGED BY WHITE BEACHES AND TOWERING CRAGS: CRUMMOCK WATER AND BUTTERMERE VALE FROM SCALE HILL.



SCENERY THAT IS WILD AND NATURAL, WITHOUT BEING SAVAGE: LOWESWATER, WESTERNMOST OF THE THREE LAKES THAT ARE TO BE SOLD BY AUCTION; WITH MELBREAK, RISING TO OVER SIXTEEN HUNDRED FEET, BEYOND.

Great interest was aroused by the announcement, made the other day by Messrs. Constable and Maude, the auctioneers, that three Cumbrian lakes would come under the hammer before long—Buttermere, Crummock Water, and Loweswater. Buttermere is generally regarded as the finest of the three lakes, and its surrounding rugged heights are full of glorious view-points. The National Trust is considering the question of acquiring the three lakes for the nation. The suggestion that the lakes should be vested in the Trust has also been put forward by the Commons, Open Spaces, and Footpaths Preservation Society. If they came into the possession

of an unsympathetic owner, it is suggested, public access to them might be made more stringent. The 5000 acres comprised in the property have upon them only two houses of any note. One of these—Wood House—occupies a grand site on the tree-clad southern end of Crummock Water. An interesting point about the property, in view of the present emergency measures being taken to face a water shortage, is that the Corporation of Workington pays a rent of £102 a year for the right to take water from one of the lakes for the supply of that town and Cockermouth.—[Photographs by G. P. Abraham, Ltd., Keswick.]



GOBELINS TAPESTRY BY A SCOT: A PANEL, SIGNED BY NEILSON,
WHICH WAS DESIGNED FOR INCORPORATION IN AN ADAM SCHEME OF DECORATION.

The sale of the Marquess of Zetland's Moor Park Gobelins, one of which is here illustrated, is to take place at Christie's on April 26. Porcelain, decorative objects, and some important furniture—including a number of Adam and Chippendale pieces—will be offered on the same day. Several fine drawing-rooms designed by the Adam brothers were decorated with Gobelins tapestries. Among these the apartments at Moor Park were outstanding. The tapestry panels there were executed between 1766 and 1769 by Jacques Neilson, a Scot who knew how to make Gobelins work attractive to English visitors. Certain of the border details were worked out by Robert Adam; while the oval medallions in the two larger panels were designed by François Boucher, and the pendent floral ornament,

birds, and trophies by Tessier. (There are also a pair of upright panels, a pair of overdoor panels, and a set of four upright panels.) The result is a remarkable blend of the somewhat severe style favoured by the brothers Adam and that in fashion in France in the transition period from *Louis Quinze* to *Louis Seize*. The fields are of floral grey damassé by Maurice Jacques. Our illustration shows a small panel with *putti* seated at the base of a vase of flowers. It is 9 ft. 3 in. high by 7 ft. 1 in. wide. It is signed by Neilson. These tapestry panels were rehung at 19, Arlington Street after the sale of Moor Park. In conclusion, we may note, a number of fine pictures in the possession of the Marquess of Zetland will be sold on April 27. [REPRODUCTION BY COURTESY OF MESSRS. CHRISTIE, MANSON AND WOODS.]



IBIZA HOUNDS: A MALLORCAN SCENE.

Sending us this admirable study of Ibiza hounds, in an all-native setting in Mallorca, the artist, Mr. Cecil Aldin, notes: "These hounds are one of the oldest breeds of dogs, and, unlike the greyhound, hunt by scent as well as by sight. They are also used as gun-dogs in Mallorca. Usually they hunt

rabbits and hares in packs. They are wonderful jumpers and very graceful movers. All have these large prick ears. They are descended from the old Phœnician hound, and almost exactly the same type of dog can be seen in Egyptian papyri. On the island of Ibiza (or Iviza) this fine breed has been

carefully preserved for centuries. Sometimes they have a roughish coat, but the majority of them are smooth-coated. There seem to be no brindles, tan and white being the most predominant colours." Mr. E. C. Ash, in his "Dogs: Their History and Development," has a description of a dog kept

by the ancient Egyptians which would seem closely to resemble the Ibiza hound. "We see," he writes, "a dog wearing an exceedingly broad collar, signifying—I suggest—more than usual strength: the muzzle is that of a gazelle-hound, but the head is heavier. The long ears are held upright."

FROM THE PICTURE BY CECIL ALDIN.

Recipe for busy women

...take the Morris!

Particularly for a woman, owning a Morris means a fuller life and a freer one. She's always in touch with shops and schools and friends and 'shows,' however peacefully isolated at home. And then, she can feel so confident at the wheel: gears are so simple; brakes so reassuring. There's nothing about a Morris to demand special concentration: just a pleasant feeling of responsive understanding all the time. Very, very satisfactory *and the whole secret is Balanced Motoring—that carefully planned combination of perfectly matched qualities found in every Morris car.*

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THE CAR YOU'RE PROUD TO OWN

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from £110-£395 ex works.*



MORRIS COWLEY FOUR SALOON (SLIDING HEAD) £199 10 0

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



DUE TO ARRIVE IN LONDON WITH HER HUSBAND ON APRIL 25: H.M. THE QUEEN OF SIAM PLAYING LAWN TENNIS.

As we had occasion to observe in our issue of March 10, when we gave a photograph of her Majesty with Mr. H. W. Austin as her partner, the Queen of Siam is an enthusiastic lawn tennis player. The King and Queen of Siam, it was recently announced, will arrive in London on April 25.



A CHARMING YOUNG ROYAL HORSEWOMAN PHOTOGRAPHED

AGAINST THE STately TREES OF WINDSOR GREAT PARK: PRINCESS ELIZABETH, WHO CELEBRATES HER EIGHTH BIRTHDAY TO - DAY (APRIL 21), ENJOYING A MORNING RIDE.

We publish here a charming equestrian photograph of Princess Elizabeth, the elder daughter of the Duke of York, who celebrates her eighth birthday to-day, April 21. The Princess is fast becoming an expert horsewoman. Under the watchful eye of Mr. Owen, the Duke of York's Royal Groom, she indulges in an hour's riding every day in Windsor Great Park.



JAPANESE ROYALTY TAKES A VACATION: THE IMPERIAL PRINCESS SHIGEKU TERU AT TOKYO STATION ON HER WAY TO THE SEASIDE.

The Japanese recently celebrated the birth of a Crown Prince to the Empress. The eldest of the children of the Emperor is seen here, caught by the camera at an informal moment. Princess Shigeku Teru was born on December 6, 1925. She is here seen at Tokyo Station on her way to the seaside.



AT THE LAUNCH OF THE "AMERICA'S" CUP CHALLENGER: MR. T. O. M. SOPWITH AND THE YACHT'S SKIPPER, CAPTAIN GEORGE WILLIAMS.

Mr. T. O. M. Sopwith's new £30,000 yacht, "Endeavour," designed to be the challenger for the "America's" Cup, was launched at Gosport. The yacht will be found illustrated on page 591. She was designed by Mr. Charles Nicholson. Mr. Sopwith founded the famous Sopwith Aviation Co., in 1912. He is also joint-managing director of the H. G. Hawker Engineering Co.



THE HEIGHT RECORD FOR AEROPLANES BROKEN IN ITALY: CAPTAIN RINATO DONATI AFTER SUCCESSFULLY CLIMBING TO 14,433 METRES.

By attaining a height of 14,433 metres, Commendatore Rinato Donati broke the world's altitude record for aeroplanes of any type, previously held by the Frenchman Lemoine, who reached 13,661 metres. Commendatore Donati was flying a specially constructed Caproni biplane, with an English engine—a specially supercharged Bristol "Pegasus" type. The ascent was made from Montecelio.



MRS. THOMSON-GLOVER.

One of the five British subjects injured during the attack on the British Consulate in Kashgar, Chinese Turkestan, on February 14. Wife of the Consul-General, Lieut.-Col. Thomson-Glover. Shot through the lungs; but reported to be making a satisfactory recovery.



THE DEATH OF A FAMOUS ACTOR-MANAGER WHO WAS A LEADING FIGURE ON THE ENGLISH STAGE: THE LATE SIR GERALD DU MAURIER.

Sir Gerald du Maurier died on April 11, aged sixty-one. He was the son of George du Maurier, the artist and novelist. He "served his apprenticeship" with Beerbohm Tree and Mrs. Patrick Campbell. Later, he won renown in the parts of Captain Hook and Mr. Darling in "Peter Pan"; and he had great successes in other Barrie plays. Other famous rôles played by him were Raffles (1906), Arsène Lupin (1909), and Bulldog Drummond (1921). He was co-manager of Wyndham's Theatre, 1910-25. Recently he began to act in films.



MR. SPENCER WATSON, R.A.

The well-known portrait painter. Died April 11; aged sixty-five. His most famous picture was probably "The Donkey Ride," exhibited in 1919. His portraits included those of "The Late Paul Waterhouse, Esq." (1925), and "Sir Francis Lacey" (1928).



MR. ANDREW KIRKALDY.

The greatest golfing "character." Died April 16; aged seventy-four. Golf professional at St. Andrews, and famous not only as a player, but for his ready tongue. Before becoming a professional golfer was a soldier, and fought in Egypt with the Black Watch.



THE HON. JOHN COLLIER.

The well-known painter. Died April 11; aged eighty-four. His famous problem pictures included "The Cheat," "The Death Sentence," "The Return of the Prodigal," and "The Fallen Idol." His portrait-sitters included Rudyard Kipling and Aldous Huxley.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



AN OCEAN LINER DOCKING FOR THE FIRST TIME AT CHERBOURG'S NEW QUAY: THE "BREMEN" EMBARKING PASSENGERS FOR NEW YORK.

The North German Lloyd liner "Bremen," of 51,656 tons, entered the inner harbour at Cherbourg on April 14 and embarked passengers for New York at the new deep-water quay. It had previously been necessary for the big liners to anchor outside while passengers were transferred by tender. The operation was difficult owing to the incomplete dredging of the inner harbour, but was carried out with success.



THE ARRIVAL OF THE FUTURE EMPRESS ON THE SOIL OF ANNAM: PRINCESS BUN LIEN (LEFT) GREETING HER AT THE COL DES NUAGES.

As mentioned in our issue of April 7, the Emperor of Annam, Bao Dai, married a commoner of Saigon, Miss Nguyen Huu Hao, at Hué on March 24. Our photograph shows the bride, on her journey to Hué for the wedding, arriving at the Annamite frontier, where the Emperor had sent Prince and Princess Bun Lien to greet her. The Princess is seen presenting her homage to the lady who is now her Sovereign.



THE BRITISH CONSULATE AT KASHGAR ATTACKED: ONE BRITISH SUBJECT KILLED AND THE CONSUL'S WIFE AND FOUR OTHERS WOUNDED.

In the Chinese province of Sinkiang, Turkestan, a rising in February led to an attack on the British Consulate on the 14th. A Consulate messenger was killed, and one of the five wounded was Mrs. Thomson-Glover, wife of Lieutenant-Colonel J. W. Thomson-Glover, the Consul-General. She was shot through the lungs, but is recovering. Her portrait is on another page.



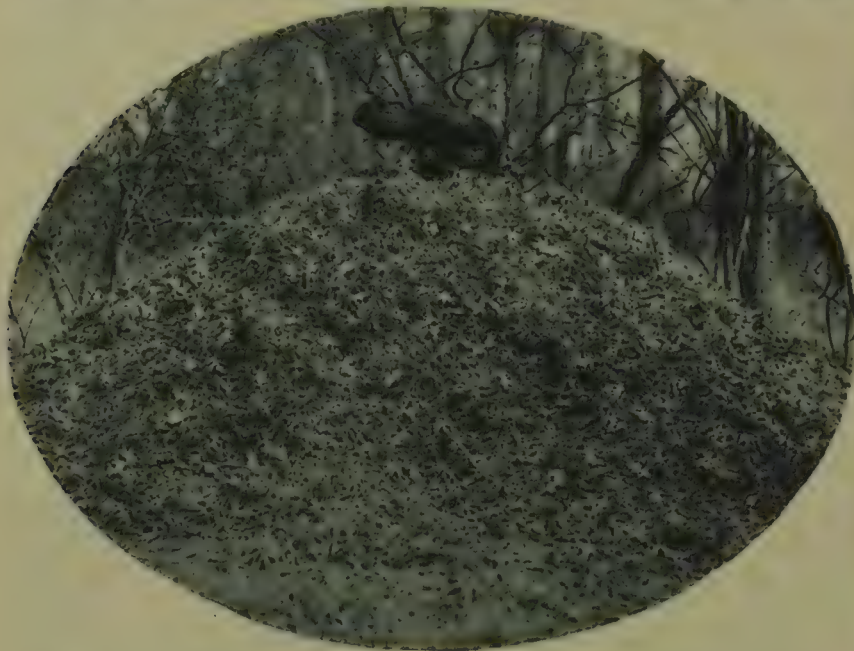
THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A CHINESE WINE-EWER—IN FORM PROBABLY DERIVED FROM A SILVER PROTOTYPE.

This ewer, which was used for wine, is made of a fine white porcelain covered with a clear bluish-green glaze of the type known as Ying Ch'ing "shadowy blue." This porcelain was made in large quantities in the Sung dynasty (960—1279 A.D.) and is remarkable for the almost paper-like thinness of the body and the brilliant translucency of the glaze.



A PREHISTORIC BOAT DISCOVERED IN A GERMAN FOREST: SALVAGING A HOLLOWED-OUT OAK TRUNK FROM A MARSH.

Workmen engaged in woodcutting on the site of a new road through a forest in the Niederlausitz district of Brandenburg, Prussia, came upon a huge oak trunk which, in prehistoric times, must have been hollowed out by the hand of man. It must have been lying in the marshy soil for several thousand years. It is about eighteen yards long.



A BIRD OF HEN SIZE BUILDING A FIVE-TON NEST: A NEW GUINEA BRUSH TURKEY AT WORK ON ITS VAST MOUND AT WHIPSNADE.

A New Guinea brush turkey is building an incubator weighing about five tons at the Whipsnade "Zoo." It will probably be finished by August. The incubator is in the form of a mound ten feet high, composed of decaying vegetation. In the top of the mound will be a crater in which the female turkey will lay her eggs, cover them with more vegetation and leave them to hatch in the heat of the mound.



M. TROTSKY DISCOVERED IN SECLUSION AND EXPELLED: THE VILLA "KER MONIQUE" AT BARBIZON, FONTAINEBLEAU, WHICH THE POLICE RAIDED.

M. and Mme. Leon Trotsky were discovered on April 14 living in the strictest seclusion in a villa on the outskirts of the Forest of Fontainebleau. Their whereabouts had not been known for some time. M. Trotsky had been authorised to live in France, but that permission is now revoked. The secrecy of the occupants of the villa, due to M. Trotsky's fear of White Russians, aroused suspicions which led to a police raid.

THE CAMERA AS RECORDER: RECENT NEWS BY PHOTOGRAPHY.

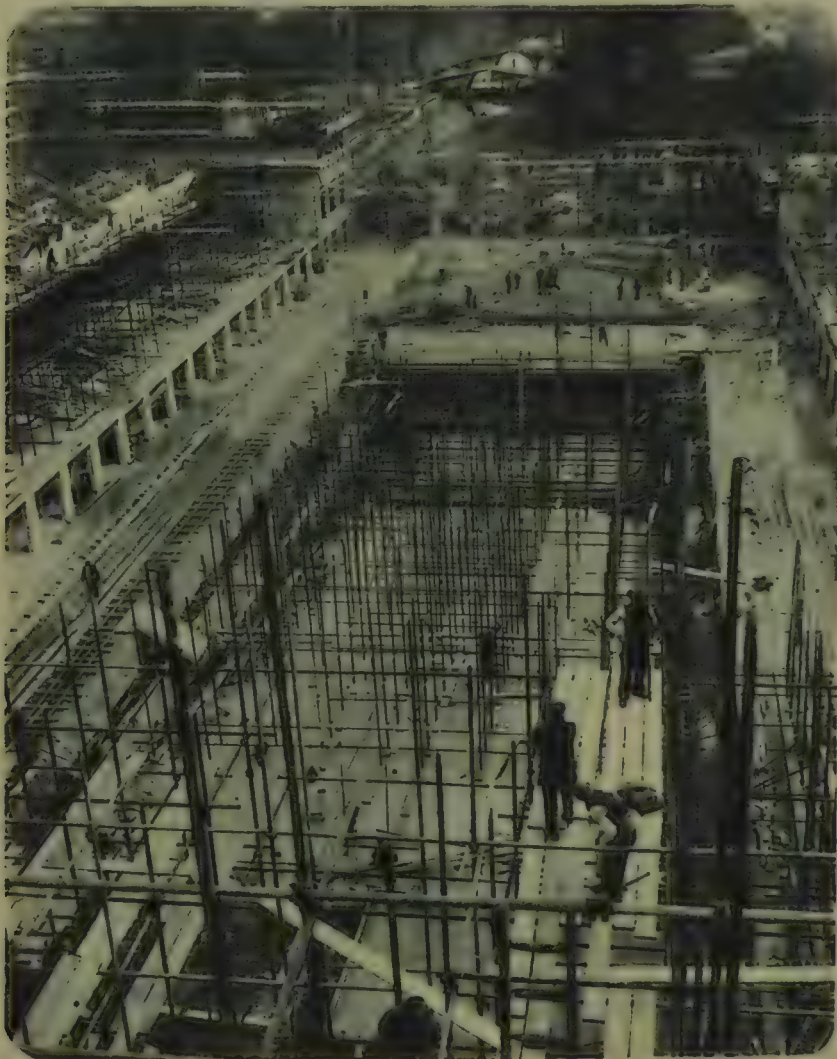


TESTING AN INVENTOR'S SECRET SYSTEM OF RAISING SUNKEN SHIPS: EXPERIMENTS CONDUCTED BY A FRENCH NAVAL ENGINEER AT CHERBOURG.

An explanatory note supplied with this photograph states: "M. Julien Guillaume, formerly an engineer in the French Navy, has made successful progress in new experiments with a system he has invented to enable sunken submarines or other vessels to rise to the surface by their own power. He is keeping his invention secret. The trials were conducted at Cherbourg." On the right is an old submarine said to have been lent for the purpose.



HERR HITLER ACCOMPANIES THE GERMAN FLEET ON MANŒUVRES: THE CHANCELLOR (EXTREME RIGHT) ON BOARD THE "DEUTSCHLAND"; WITH ADMIRAL RAEDER. Herr Hitler went to sea with the German Fleet, on board the 10,000-ton "pocket battle-ship" "Deutschland," on April 11. The occasion of his visit was the Fleet's spring manoeuvres. In doing this he follows the example of previous Chancellors, who have shown their interest in the Navy in this way. With the Chancellor was General Von Blomberg, Reich Defence Minister, who is here seen by himself in the centre of the photograph.



THE NEW SWIMMING-POOL AT WEMBLEY, TO BE THE LARGEST IN THE EMPIRE, UNDER CONSTRUCTION: A VIEW SHOWING IN THE BACKGROUND OLD EXHIBITION BRIDGES.

When applying recently for a licence for certain restaurants adjoining the Wembley Empire Swimming Pool, Sir Henry Curtis-Bennett, K.C., said that it was intended to make this the greatest swimming-pool in the Empire, and it would be the headquarters of the Empire Swimming Club. Empire sports would be opened there in July, and £150,000 was to be spent on the building, of which 80 per cent. would be for labour. Some 600 men would be employed.



AN ATTEMPT TO KILL MAJOR FEY BY SABOTAGE?: WRECKAGE AFTER THE DISASTER TO THE VIENNA-PARIS EXPRESS NEAR LINZ.

A railwayman and a postal servant were killed and seventeen persons were injured when the night express from Vienna to Cologne and Paris was derailed recently near Marchtrenk, between Linz and Wels, in Upper Austria. Investigations showed that several lengths of rail had been unscrewed and thrown across the permanent way. It is believed that the life of Major Fey, Vice-Chancellor of Austria, who was in the train, was the object of the sabotage.



"ADVERTISING" THE ITALIAN NAVY AT THE MILAN EXHIBITION: A WOODEN CRUISER WHICH HOUSES A RESTAURANT AND A DANCING-FLOOR.

"This vessel," writes a correspondent, "is made entirely of wood and has been built for naval propaganda at the exhibition now taking place in Milan. The war-ship is faithfully reproduced in every way, and houses a cinema, where naval films are shown, a restaurant (where diners hear lectures on nautical subjects), and a dance-floor. It has proved a great success." It would appear to be a simplified replica of one of the "Zara" class of Italian cruisers.



CONTINUING THE PROMENADE EASTWARDS FROM BRIGHTON AND STRENGTHENING CLIFFS AGAINST EROSION: WORKMEN SUSPENDED ON THE FACE OF THE CHALK.

The ambitious project for continuing what is, in fact, the Brighton promenade as far eastwards as Rottingdean, and beyond, has been in progress of being carried out for some considerable time. A correspondent mentions £97,000 as the cost of the cliff protection and the sea-wall construction. Five hundred men are at work on it, and it is planned thus to oppose a four-mile barrier to the action of wind and waves. Our photograph was taken between Rottingdean and Saltdean.

A GREAT JAPANESE CITY DESTROYED BY FIRE: PITIABLE REFUGEES FROM STRICKEN HAKODATE.



REFUGEES, IN A HORSE-DRAWN CART PILED WITH THEIR BELONGINGS, FLEEING FROM STRICKEN HAKODATE: A SCENE REMINISCENT OF WAR.



THE STONE OR CLAY BUILDING WHICH WELL-TO-DO JAPANESE FAMILIES HAVE NEXT TO THE WOODEN DWELLING-HOUSE IN CASE OF FIRE: A REPOSITORY FOR VALUABLES.



ALL THAT REMAINED OF A HOME AND OF A FAMILY: A SURVIVOR OF A DISASTER IN WHICH SEVEN HUNDRED PERISHED AND MANY MORE WERE INJURED.



A FIRE-ALARM, THE ONLY STRUCTURE IN SIGHT TO REMAIN STANDING: AN IRONY OF THE HAKODATE DISASTER



SURVIVORS SEEKING RELATIVES AMONG THE VICTIMS OF THE FIRE; THEIR FLIGHT INTENSIFIED BY A GALE OF WIND AND WEATHER BITTERLY COLD.



REFUGEES CROSSING THE RIVER BY WAY OF THE TOWN WATER-PIPES, MOST OF THE WOODEN BRIDGES HAVING BEEN DESTROYED: A GENERAL FLIGHT FROM A CITY WHERE 23,600 HOUSES WERE BURNT DOWN.



IDENTIFYING VICTIMS OF THE FIRE AT A BRIDGE ACROSS THE RIVER: A CROWD OF SURVIVORS SUCH AS CAUSED THE COLLAPSE OF SEVERAL WOODEN BRIDGES BENEATH THEIR COMBINED WEIGHT.

Hakodate, which, with 197,000 inhabitants, is the largest Japanese city north of Tokio and the tenth largest in Japan, was for the greater part destroyed by fire on the evening of March 21. The city lies on the coast, at the southern end of Japan's northern island, Hokkaido. About seven hundred people lost their lives; 23,600 houses were destroyed; and about 140,000 people were rendered homeless. The fire started at 7 p.m., when the chimney of a public bath-house was blown down. After the winter drought the wooden houses blazed like tinder, and a gale blowing at 68 miles an hour drove the flames irresistibly through the city. The

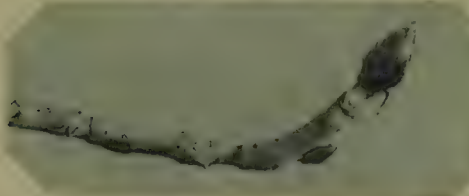
fire-brigades were helpless; the electric light failed and the telephone exchange was destroyed; and the plight of the refugees was intensified by darkness and later by a heavy fall of snow. The flames only subsided at dawn, and throughout the night the scene recalled the great Tokio earthquake fire of 1923. Craft in the harbour took many on board, and others sheltered in such public buildings as remained. On March 23 the Diet passed a Bill exempting the inhabitants of Hakodate from taxation. The city, of which little more than a tenth remains intact, was of modern construction, having been devastated by fire in 1907.

A CHESTNUT BOUGH
AS SEASON-RECORDER:

ON APRIL 1 IN TWENTY-
TWO YEARS.



1913: PREVIOUS WINTER 40.9°; FOLLOWING
SUMMER VERY COLD AND DRY.



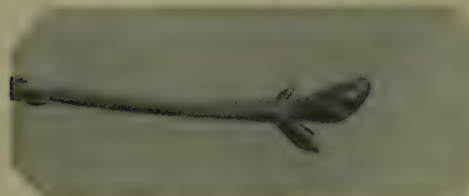
1914: PREVIOUS WINTER 40.0°; FOLLOWING
SUMMER HOT AND DRY.



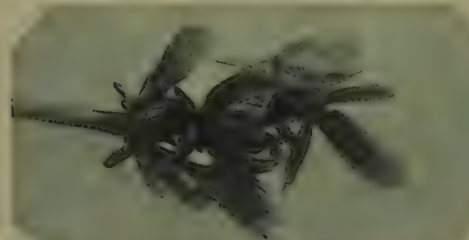
1915: PREVIOUS WINTER 39.4°; FOLLOWING
SUMMER NORMAL TEMPERATURE AND RAIN.



1916: PREVIOUS WINTER 41.4°; FOLLOWING
SUMMER COLD AND RATHER WET.



1917: PREVIOUS WINTER 35.4°; FOLLOWING
SUMMER VERY HOT AND WET.



1918: PREVIOUS WINTER 38.5°; FOLLOWING
SUMMER NORMAL HEAT AND RATHER DRY.



1919: PREVIOUS WINTER 38.6°; FOLLOWING
SUMMER COOL AND RATHER DRY.



1920: PREVIOUS WINTER 41.1°; FOLLOWING
SUMMER COLD WITH NORMAL RAIN.



1921: PREVIOUS WINTER 41.5°; FOLLOWING
SUMMER VERY HOT AND VERY DRY.



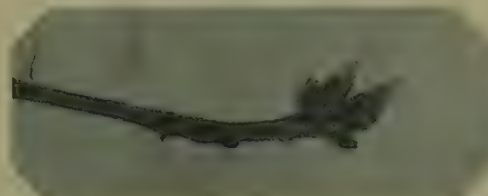
1922: PREVIOUS WINTER 39.9°; FOLLOWING
SUMMER VERY COLD AND VERY WET.



1923: PREVIOUS WINTER 41.1°; FOLLOWING
SUMMER RATHER WARM AND RATHER DRY.



1924: PREVIOUS WINTER 37.0°; FOLLOWING
SUMMER NORMAL HEAT AND RATHER DRY.



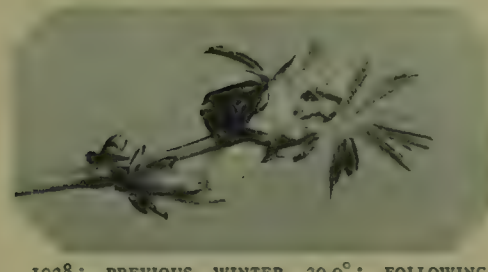
1925: PREVIOUS WINTER 41.4°; FOLLOWING
SUMMER HOT AND VERY DRY.



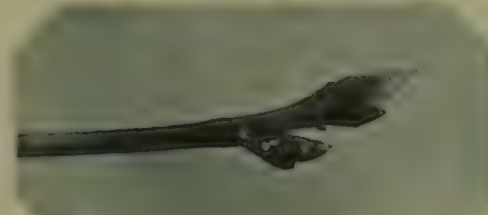
1926: PREVIOUS WINTER 39.6°; FOLLOWING
SUMMER RATHER WARM WITH NORMAL RAIN.



1927: PREVIOUS WINTER 39.2°; FOLLOWING
SUMMER RATHER COOL AND VERY WET.



1928: PREVIOUS WINTER 39.0°; FOLLOWING
SUMMER RATHER WARM AND RATHER DRY.



1929: PREVIOUS WINTER 34.5°; FOLLOWING
SUMMER NORMAL HEAT AND RATHER DRY.



1930: PREVIOUS WINTER 40.6°; FOLLOWING
SUMMER HOT WITH NORMAL RAIN.



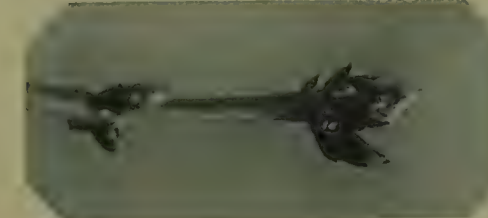
1931: PREVIOUS WINTER 38.0°; FOLLOWING
SUMMER RATHER COOL AND RATHER WET.



1932: PREVIOUS WINTER 40.1°; FOLLOWING
SUMMER VERY HOT AND RATHER DRY.



1933: PREVIOUS WINTER 38.8°; FOLLOWING
SUMMER VERY HOT AND VERY DRY.



1934: PREVIOUS WINTER 37.2°.

Each of these photographs was taken on April 1 of the year named, and each is of the same chestnut-tree bough. The series shows the relative advance of the season on April 1 in Norfolk, where the photographs were taken, and to which the other meteorological details on this page apply. Beneath each photograph is given, first, the mean temperature of the winter preceding, and, secondly, a short description of the summer following that April 1. (In more detail, the mean summer temperatures and their rainfall in inches were, respectively—1913: 57.6; 4.65. 1914: 61.2; 5.08. 1915: 59.5; 6.42. 1916: 58.2; 7.25. 1917: 61.7; 8.88. 1918: 59.5; 5.74. 1919: 58.5; 5.82. 1920: 58.3; 6.71. 1921: 61.5; 2.27. 1922: 57.6; 10.00. 1923: 60.2; 6.20. 1924: 59.6; 5.76.

1925: 61.3; 4.21. 1926: 60.0; 6.60. 1927: 59.3; 10.00. 1928: 60.1; 5.62. 1929: 59.7; 5.44. 1930: 61.1; 6.78. 1931: 59.3; 8.01. 1932: 61.4; 5.85. 1933: 62.6; 4.12.) The advance of the spring, however, bears no discernible relation with the mean temperature of the preceding winter or with the conditions of the summer preceding or following; it is probable, on the contrary, that the chief influence determining the chestnut-bough's progress by April 1 is the temperature of the immediately preceding March. On the seven years in which the chestnut is most forward—namely, 1913, 1918, 1920, 1923, 1926, 1928, 1933—March had been warmer than usual. On March 19, 1932, we gave an equally interesting series of photographs of a daffodil clump, sent by the same reader.

A FINE MODEL: IMPERIAL ROME IN THE 4TH CENTURY—

PHOTOGRAPHS BY LUCIEN



ROME IN THE DAYS OF CONSTANTINE THE GREAT: IN THE FOURTH

THE NUMBERS INDICATE—1. WALLS OF AURELIAN. 2. BATHS OF CARACALLA. 3. VIA NOVA. 4. VIA ATRIA (APPIAN WAY). 5. ARCH OF DREUS. 6. MACELLUM MAGNUM (GREAT MARKET). 7. AQUEDUCT OF AFRICUS. 8. BATHS OF DIOCETUS. 9. AMPHITHEATRE HILL. 10. CIRCUUS MAXIMUS. 11. SEPTA. 12. PALATINE HILL. 13. SEPTIMONIUM. 14. PONS SUBLICIUS (BRIDGE). 15. PONS AEMILIUS. 16. PONS CESTIVS. 17. ISLAND IN THE TIBER. 18. PONS FABRICIUS. 19. PONS AURELIUS. 20. WALLS OF AURELIAN. 21. MAUSOLEUM OF HADRIAN. 22. ODEUM.

A FRENCH architect, M. Paul Bigot, has recently completed a large-scale model of ancient Rome, on which he has been at work for thirty years. The model, which is built of plaster and finished to the smallest detail, represents the Eternal City as it appeared in the fourth century under Constantine the Great. It is based not only on the results of numerous excavations and descriptions by ancient writers, but, above all, it is stated, on "an accurate marble plan of the city from the year 205, known as the *forma urbis*, the greater part of which has fortunately been preserved." It is a fine achievement to have put together into concrete form details laboriously collected by archaeologists during hundreds of investigations. This plastic representation of the city lends a new and vivid actuality to a study of the period. The model, which is on a scale of 1 to 400, comprises about three-fifths of Imperial Rome, and includes almost all the important buildings. It has been exhibited in the Institut d'Art et d'Archéologie in Paris. Rome was, of

(LEFT) FOURTH-CENTURY ROME FROM A POINT NEAR HADRIAN'S MAUSOLEUM: THE TOP PART OF THE ABOVE MODEL FROM THE OPPOSITE DIRECTION.

THE NUMBERS INDICATE—1. IMPERIAL GARDENS. 2. CAMPUS VATICANUS. 3. MAUSOLEUM OF HADRIAN. 4. CAMPUS MARTIUS. 5. SEPTA JULIA. 6. PANTHEON. 7. STADIUM OF DOMITIAN (PIAZZA NAVONA). 8. CIRCUUS. 9. THEATRE OF POMPEY. 10. THEATRE OF BALBUS. 11. THEATRE OF MARCELLUS. 12. PALATINE HILL. 13. CAPITOL. 14. IMPERIAL FORUMS. 15. COLOSSEUM.

THE ETERNAL CITY IN THE TIME OF CONSTANTINE.

BEAUCOURT, PARIS.



A NEW MODEL OF THE CITY AS IT APPEARED IN THE FOURTH CENTURY A.D.

23. STADIUM OF DOMITIAN (PIAZZA NAVONA). 24. PANTHEON. 25. CAMPUS MARTIUS. 26. MAUSOLEUM OF AUGUSTUS. 27. CIRCUUS FLAMINIUS. 28. CAPITOL. 29. SEPTA JULIA (JULIAN ENCLOSURE). 30. QUIRINAL HILL. 31. TEMPLE OF QUIRINUS. 32. IMPERIAL FORUM. 33. FORUM ROMANUM. 34. BASILICA OF CONSTANTINE. 35. TEMPLE OF JUPITER. 36. TEMPLE OF VENUS AND ROMULUS. 37. COLOSSEUM. 38. PORTICO OF CLAUDIUS. 39. BATHS OF TRAJAN. 40. VIMINAL HILL.

course, the capital of the ancient world, and at the period of its greatest prosperity it probably contained nearly two million inhabitants. No city in the vast Roman Empire could rival it in luxury, magnificence, or the number of its public buildings. The Flavian amphitheatre was later called the Colosseum, on account of the colossal statue of Nero erected near it. In this gigantic stone circus, which could seat over 40,000 spectators, were seen fights between gladiators and between wild beasts, and here many Christians suffered martyrdom. The rows of seats were protected from the glare of the sun by an enormous awning, which sailors of the Imperial Navy raised and lowered as required. The Baths of Caracalla, the most celebrated in ancient Rome, were situated in the Via Nova, a magnificent street built by Nero after the fire of Rome. The Baths were the favourite meeting-place of Roman society, and were provided with every kind of amenity. There were hot and cold baths, swimming pools, a library, and grounds for various games and sports.

(RIGHT) IN THE HEART OF IMPERIAL ROME: A SECTION ON THE RIGHT IN THE ABOVE MODEL SEEN FROM ANOTHER STANDPOINT.

THE NUMBERS INDICATE—1. BATHS OF TRAJAN. 2. PORTICO AND TEMPLE OF THE DIVINE CLAUDIUS. 3. COLOSSEUM. 4. STATUE OF NEAR. 5. TEMPLE OF VENUS AND ROMULUS. 6. TEMPLE OF JUPITER. 7. FORUM ROMANUM. 8. PALACE OF TRAIANUS. 9. PALATINE HILL. 10. HOUSE OF AUGUSTUS. 11. STADIUM. 12. SEPTIMONIUM. 13. CIRCUUS MAXIMUS.



THE GREAT POLITICAL CRISIS OF EUROPE.

By **SIGNOR GUGLIELMO FERRERO,**

The distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our series of occasional articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

TWELVE years ago, in a little book of mine called "The Ruin of the Ancient Civilisation," I tried to turn ancient history to account in order to realise the situation created by the World War. I ask my readers' permission to quote from that book the following passage,

That is how, twelve years ago, on the morrow of the war, I saw the recurrence in the Western world of that danger to which the ancient civilisation succumbed in the third century. The principle that defines the legitimacy of power is the keystone of all civilisations; when a period no longer has any, and reduces government to a pure question of force, it relapses into barbarism.

In the following years that fear had somewhat calmed down—in spite of the drastic change that came over my country in 1922. In Germany, towards 1925 and 1926, once the Ruhr crisis was over, it was permitted to hope that

delegation of the people—vague and contestable as may be the meaning of the word "people." The difference between the two groups of government lies, not in the principle of legitimacy, but in the way in which that principle is applied. In France, in England, in the United States, in Belgium, and Switzerland, the countries called democratic or free, universal suffrage is organised, set in motion, worked, guided, influenced and exploited by a great number of different social forces, often pulling against each other, but nearly all of them independent of the Government: political parties, trades unions, the different societies of all



WALL PAINTINGS IN WINCHESTER CATHEDRAL RECONSTRUCTED BY PROFESSOR TRISTRAM: PANELS REPRESENTING MIRACLES OF THE BLESSED VIRGIN MARY—HINGED OVER THE ORIGINAL PAINTINGS, WHICH ARE ON STONE.

Her Majesty the Queen, on an unofficial visit to Winchester on April 11, saw the panels on which Professor Tristram, with wonderful success, has reconstructed the wall paintings in the Lady Chapel of Winchester Cathedral. The panels are hinged over the original paintings on the north side of the Chapel. The original paintings, which bear important resemblances to contemporary paintings at Eton College Chapel, were done in the last decade of the fifteenth century. They are black-and-white oil-painting on stone.

which seems to me to offer a certain amount of current interest:

"Already shattered by incredulity, rationalism, doctrines of political equality and a century of wars and revolutions, the monarchical principle was finally uprooted by the World War. Here and there in Europe are still a few rocks which have so far survived the deluge—thrones! but those who occupy them are no longer monarchs, but shadows. Europe may yet once again witness partial restorations; but those restorations will be merely expedients, destined to go the way of all political combinations. Respect, admiration, and confidence are no more.

"But is the opposite principle—the democratic one—which should have benefited from the collapse of the monarchical principle, in a position to take its place? It is doubtful. In Western civilisation there are three Governments resting solely on the principle of the sovereignty of the people: Switzerland, France, and the United States—for in England the democratic principle is allied with the monarchical one. Switzerland is not only a small country; it also, because of that fact, finds itself in rather special conditions: only to a limited degree can it serve as an example. The United States have shown that democratic institutions can govern an immense continent—but they have only proved it in America. France is a great European State governed by a democracy; but she has succeeded in organising democratic institutions only by an effort which has lasted for more than a century, in a solid and pacified Europe, while sacrificing many other benefits and interests.

"Nothing similar is to be found in the countries which have improvised so many republics between 1917 and 1918. Those countries, from one day to the other, adopted institutions until then despised, and based on principles which had been discredited since 1848 by events and skilful propaganda. What faith can they have in these principles? For those peoples a democratic republic is nothing but an improvisation of despair, beyond which there is no alternative but the dictatorship of force.

"Such seems to be the greatest danger at present threatening Western civilisation. Apart from France and Switzerland, the rest of Continental Europe has no longer any clear idea as to how it is to govern itself. It no longer believes in a principle of universally respected authority; and, in the uncertainty in which it is plunged, it easily allows itself to be led away by revolutionary frenzy and drawn into the wildest adventures."

the parliamentary republic would manage to consolidate itself, in spite of the difficulties of all kinds that surrounded it. I have often insisted in these pages on the tremendous advantages which the rapid consolidation of the parliamentary republic in Germany would have assured the Western world. It would have been salvation. However, it was not to be; among the disasters of the twentieth century, history will have to reckon the *coup d'état* of National-Socialism. There is now nothing left to us but to study the situation created by that event, try to surmise its dangers, and think out what is to be done in order to eliminate or minimise them.

From the Mediterranean to the Arctic there is now an uninterrupted line of States, a veritable chain—Italy, Austria, Germany and Russia—governed by similar methods and institutions, different from those which govern the States placed on the west of that line—France, England, Belgium, Holland, the Scandinavian States, and the United States of America. In what consists the difference between these groups of States? That is the first question which must be resolved if we wish to have the key to the general world situation. And it is a question to which the answer is now available. Do the two groups of Governments by any chance justify their rights by a principle of different legitimacy? By no means. In theory the principle is the same: the sovereignty of the people. Rome and Berlin assert that they have the right to govern their countries because they are carrying out the people's will, just the same as London, Paris, or New York. Moscow uses a slightly different formula: in its public laws the proletariat replaces the people. If the proletariat does not exactly identify itself with the people, it is at any rate the majority of it. In every State of the two groups there are elections formed either by a universal suffrage or a very extensive one, and there are elected assemblies which make the laws and sanction the acts of the executive power.

Moreover, it could not be otherwise. The Western spirit only recognises two principles of legitimacy which can justify the assumption of power—heredity and the delegation of the people. The hereditary principle having lost nearly all the prestige that it had enjoyed up to the end of the eighteenth century, there remains only the



THE QUEEN AT WINCHESTER: HER MAJESTY WITH THE DEAN (THE VERY REV. E. G. SELWYN) OUTSIDE THE CATHEDRAL.

sorts which group the population, religious sects, newspapers and big economic interests. All these forces, acting freely in agreement or in strife, end in provoking a kind of tremendous whirlwind, which the State can neither check nor manage. It has to let itself be borne along by it.

In the countries ruled by authoritative or dictatorial Governments, the force that organises, impels, and directs the universal suffrage is the Government itself. In these régimes, the so-called authoritative Government is, at bottom, nothing but a gigantic machine for directing the universal suffrage, to the exclusion of any other social force of any kind. This is the essential difference between the two groups of States. There is no other. But it is such an important one that the two groups of States will end in

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A READER asks me to say a good word for Victorian furniture. It is not difficult, even in the centenary year of the birth of William Morris, who conducted such an impassioned and successful crusade against the heavy, tasteless, and incoherent forms which filled the average middle-class room in the 1860's. Society was suffering from industrial success, and the newly prosperous classes had a totally inadequate mental background against which to group their household gods—and as material things are, in the last analysis, the product of man's mind, it is not surprising that the generality of those very gods were as solid and unimaginative as their makers. The reader who cares to pursue this subject further is recommended (when next in London) to take a No. 60 bus and descend at Bethnal Green, where, in the Bethnal Green Museum, he will find an oasis of culture in the middle of a not very exhilarating network of mean streets, and the beginnings of a good art library. He will also be able to see a notable range of Spitalfields-silk dresses, some admirable dolls' houses, and an excellent, if modest, display of furniture coming down to modern times. The visitor from more agreeable districts, thoroughly acclimatised to the salubrious, not to say distinguished, atmosphere of South Kensington and the V. and A., will presumably enter the building with a certain air of condescension: he will come away with a lively respect for the work that is being done here in the middle of a solid wedge of poverty, and a very genuine admiration for the skill and understanding that are being exercised in the difficult task of making a population, whose incessant preoccupation is necessarily that of extracting from an unkindly world the wherewithal to live, conscious of such apparently useless abstract notions as fine craftsmanship and the inherent beauty of good materials fittingly used.

It would be folly to pretend that the cabinet-maker of the middle of the nineteenth century had the clear-cut sense of style of a Hepplewhite; and if he had had he would presumably have starved, for his customers were partial to a certain elaborate heaviness which had long since taken the place of the old

logical elegance. For better or worse, people had begun to admire a sort of aldermanic rotundity, well exemplified by certain solid walnut circular tables, twice the weight of similar things of the previous century. But if his sense of style was adipose, there was nothing wrong with his conscience, which permitted no short cuts to riches. Materials were of the best, wood was faultlessly seasoned, and details of craftsmanship were beyond reproach—all points which some of our modern makers might do well to imitate. He took infinite pains over small matters: for example, the tables and boxes made at Tonbridge, and decorated by an intricate series of small inlaid cubes, may not have the flowing rhythms of late seventeenth-century marquetry (often held up to admiration on this page), but they are eloquent of his extreme patience and honesty. They are provincial, if you like, but they do possess a downright peasant quality which is by no means unpleasing.

At the opposite pole is an essay in the grand manner in the shape of a bed in papier-mâché inlaid with mother-o'-pearl—that rather surprising method which reached its highest point of popularity, by about 1850, and filled innumerable houses with chairs and tea-trays. People insist on making fun of such things—and, indeed, they can be tiresome in large quantities—but this bed, with its green curtains and green paint, deserves a better fate than to be the object of rather superior wisecracks. Let us admit at once that the great French decorators of a century

previous could make a better job of a similar problem in different materials, for theirs was the great gift of a STYLE (yes, capital letters!) at once natural and sophisticated. Our Victorian had acquired merely a mannerism—or, to change the metaphor, he was assailed on all sides by the Philistines, and had to snatch his little triumphs where and when he could; and those triumphs, I make bold to add, stand out from the common rut of achievement as dignified and as flamboyant as Dundreary whiskers.



THE VICTORIAN ERA SURVIVING INTACT—IN A DOLLS' HOUSE: AN EXHIBIT AT BETHNAL GREEN MUSEUM; DATING FROM 1865 AND ADMIRABLY REPRESENTATIVE OF A STYLE THAT MAY BE CHARACTERISED AS "ADIPOSE, BUT HONEST."

The cultured reader with a taste for sociology, and the ultra-sophisticated modern—ready to turn from the stern severity of post-war styles to something more elaborate—will both, we feel, find much to stimulate their interest in this miniature apartment. The wall-paper, the busts of Victoria and Albert, the "uncompromising" settees, the chinoiserie, and the family portraits may stir in twentieth-century breasts nostalgia for a world where a comfortable certainty informed the ends for which life was lived in England.

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What we may call average good furniture is seen pretty well in the dolls'-house sitting-room of 1865: note the wide, low-set, comfortable-looking armchairs; the uncompromising couches, the round footstools, the circular table on massive legs, the side-tables, one with a single support on tripod feet, the other—like the centre table—raised on a trestle with a turned cross-piece—all accurate miniature versions of current fashions that are still to be found in many a country hotel off the beaten track. Satisfied that this is what is meant by the phrase "Victorianism," we are brought suddenly to a halt by a rather roughly-made painted cupboard of the same year, and promptly have to revise our estimate. True, this is not what is known as a commercial piece, but it is none the less symptomatic of its period. There were others besides Morris who dreamed dreams and carried them out in action. Gillow's, for example, were quick to turn to account the ideas of which Morris was the prophet, and made many a good article which had at least symmetry, even if it was also a dust-trap—there is one very sound long sideboard in the Bethnal Green collection to prove this statement.

The curious, having sampled the menu at Bethnal Green, should adjourn westwards for dessert, which at the moment is being served at the Victoria and Albert Museum in the shape of the William Morris Exhibition, for it is hardly possible to appreciate the former without a visit to the latter. The achievement of Morris needs no recommendation here, and not even the charge that he was an archaising sentimentalist can dim his fame, which, as far as furniture is concerned, rests upon the undoubted fact that by sheer hard work and the vigour of his personality, he imposed artistic coherence upon a trade that had lost its old traditions. Some miniature models of chairs and a settee by Bentley, who did much work for Queen Victoria, cunningly and eloquently point the moral. Their very oddity gives them charm, and it is just this sort of charm which accounts for a certain vogue among our brightest and best for choice pieces from the pre-Morris era. Did not the late Mr. Arnold Bennett adorn his rooms with wax fruit under glass cases? And the author of "The Old Wives' Tale" was a genuine and notable patron of the arts.

The second illustration is of a room most of whose component parts presumably belong to 1870's and '80's. The table in the foreground, with its elaborate cabriole legs, suggests Paris either just before or just after the fall of the Second Empire; the fire-screen on its tripod stand is a more sophisticated version of others made twenty years previously; the two large gilded mirrors are reminiscences of the mid-eighteenth century; and the armchair on the left is one of those supremely well-made adaptations of the style of Louis XV, which the Victorian craftsman carried out with such meticulous care.



THE VICTORIAN ERA SURVIVING INTACT—IN MAYFAIR: A FINE ROOM OF THE GREATEST INTEREST IN THE HOUSE OF THE LATE COL. SIR AUGUSTUS C. F. FITZGEORGE, THE THIRD SON OF THE DUKE OF CAMBRIDGE, AT 6, QUEEN STREET; AS IT APPEARED BEFORE THE RECENT SALE.

This house, No. 6, Queen Street, Mayfair, was for many years occupied by Mrs. FitzGeorge, the wife of the Duke of Cambridge, and latterly, until his death, by Colonel Sir Augustus FitzGeorge, the Duke's third son. Connoisseurs of the fascinating period will find much to pore over in our illustration. Pro-Victorian fanatics will perhaps regret that "gasoliers" are not present; but the actual lighting arrangements will generally be considered to be not only more graceful, but also more convenient than those "gas-candelabra" in the designing of which so much ingenuity used to be expended. The furniture seen here, it should be noted, was dispersed at a recent sale; though this in no way diminishes the interest of a Victorian room surviving into this year of grace, 1934.



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THE GREAT POLITICAL CRISIS OF EUROPE.

(Continued from Page 616.)

becoming as foreign to one another as two different civilisations, or a civilisation and a barbarism.

In the free countries, it is always uncertain what direction the universal suffrage will take under so many different impulses. Violent oscillations and resultant periods of confusion are always possible. But the right of opposition, which is the very essence of modern civilisation, is respected; and consequently the Government is recognised as legitimate by all. Its capacity is always contested, but at no time is its right to govern called in question. All doctrines, all classes, and all interests have the means of making themselves heard and claiming their rights. If the Government makes a mistake, it is always possible to put a stop to it in time and rectify the error.

In the dictatorially ruled countries, under the so-called authoritative Governments, the direction to be taken by the universal suffrage is known in advance, since the Government settles it. The oscillations depend, not on the universal suffrage, but on the Government itself. But in order that the Government should be able to do this, it must be able to control everything; family, Press, schools, industry, agriculture, trade, banks, science, philosophy, academies, and the Church. It has to do away with parties and all political liberties, including the right of opposition, essential condition of the legitimacy of a modern State—in short, place God himself under observation. The pressure to which the authoritative States have to submit the peoples has no example in the history of the absolute monarchies of the past; it is an entirely new occurrence, the monstrous surprise of our period. And if one of these Governments makes a mistake, there is no means of verifying and correcting the error; it has to be gone through with to the end.

The West is therefore divided to-day into two groups of Governments, of which the spirits are in profound contradiction. But whence come these authoritative Governments who, in order to control the universal suffrage, have to rule the whole of the national life? Our period, smitten with originality, willingly forgets its forbears. The authoritative Governments of to-day are pleased to flatter themselves that they are some extraordinary novelty in history. Not at all, however. They all descend from a spiritual father of whom they seem to be unaware: Sieyès. They are only repeating with more powerful means an experiment which was first made in France by the two Bonapartes: uncle and nephew.

The French Revolution entangled itself in an inextricable contradiction. Having overthrown the hereditary principle, it could only base its government on the principle of the sovereignty of the people. But the experience of the first few years of the Directoire proved that, if the people

were allowed to vote with freedom, it was easy for the enemies of the Revolution to get lawful hold of the power, and bring about the great turning of the tables. Since 1797 and the *coup d'état* of Fructidor, the revolutionary doctrine and the interests of the revolutionary oligarchy obviously clashed. For the republican oligarchies to apply the principles of the Revolution with honesty would have been suicide.

Sieyès prepared the *coup d'état* of 1799 and imagined the constitution of the year VIII. in order to get out of that contradiction. It was he who originated the idea of a Government which would have complete control of the electoral body responsible for legitimising it; which should itself create that popular will of which it was to be the representative. Bonaparte, in the Commission which prepared the Constitution of the year VIII., did nothing more than give a more simple and practical form to Sieyès' idea. But Napoleon I. only had to control a limited suffrage. His nephew took up the idea again after 1852 and applied it, this time, to universal suffrage.

It may be said that the history of France after 1815 was dominated by a struggle between the extent of the suffrage and political liberties. Extension of suffrage must necessarily entail restriction of political liberties. From 1815 to 1848, under the two monarchies, it was the suffrage that was restricted—200,000 persons were the sovereign people. But the electoral body was in a great measure independent of the Government. The Press was free; political parties had to solicit the attention and goodwill of the electoral body: the right of opposition was a reality.

The Revolution of '48 gave France a universal suffrage, and she tried to work it under a régime of political liberty. But the attempt failed. The conservative forces took alarm. At first an effort was made to restrict the right of suffrage. In the end, Napoleon III. appeared on the scene, and, inspired by the example of his uncle, overthrew the monarchical system. He respected the universal suffrage, but submitted it to the control of the Government, then did away with parties, freedom of the Press, and the right of opposition altogether. Then came the Third Republic, which succeeded in combining universal suffrage with political liberty. That was the third movement, and final solution of the problem. The will of the people was now no longer a myth, but a reality.

Compare what has taken place in Italy and Germany in the last twenty years with the history of France, and you will find the key to many mysteries. What do we find in Italy until 1912; a régime of restricted suffrage and comparative liberty. The sovereign people was greater in number than in France at the time of Louis-Philippe, but it did not extend beyond two million electors. The peasant masses were almost entirely excluded. But the

Press was beginning to enjoy a certain amount of freedom; there were political parties, albeit all of them weak and timid; forces independent of the Government were starting to act upon the electoral body. On a different scale, it was as in France from 1815 to 1848.

In 1912 Signor Giolitti granted an almost universal suffrage, which became completely so, although excluding women, in 1919. From 1919 to 1922, as in France from 1848 to 1851, an attempt was made to apply universal suffrage under a régime of political liberty, letting the social forces independent of the Government sway the electoral body. At the end of 1922, there was a *coup d'état*, as in France at the end of 1851; and what was the result of that *coup d'état*, after a certain amount of groping? Like the *coup d'état* of the second Bonaparte, it ended in the suppression of political liberty and the right of opposition, and the exclusive control of the universal suffrage by the Government.

In Germany, the same tale. Before the war, the universal suffrage only elected the Reichstag, the federal parliament. The parliament of the individual States, the Prussian Landtag at its head, was elected by restricted suffrages. But in Germany then there were also parties, a certain liberty, and forces independent of the Government, which exercised a certain influence on the electoral body. The Republic of Weimar generalised universal suffrage throughout Germany and in all the States, and, like the Republic of '48 in France, tried to make it function under free, rival, and multiple influences. But in Germany, too, the effort ended in a *coup d'état*, which suppressed all political liberties and the right of opposition, to submit the universal suffrage to the exclusive control of the Government.

The similarity is plain. In Russia the development of the crisis has been more confused; but it would not be difficult to discover the same forces in action. Fascism, Nazi-ism, and, to a certain degree, Bolshevism, are nothing but the crisis of universal suffrage, which, in the history of France, took place under the Second Empire. The crisis of universal suffrage is, in its turn, nothing but the last phase of a still more considerable event: the development of the representative régime in the bosom of the old absolute monarchies of the eighteenth century.

But here the reader will ask me what connection there is between the crisis of universal suffrage and the new earthly paradises—Communism or Corporativism—promised by these régimes. The world lets itself be so easily dazzled by those promises that it no longer perceives the profound ties which link this movement with the end of the monarchical régimes. Yes, there exists one link between the crisis of universal suffrage and the risky projects of social reform feverishly manufactured in the countries where universal suffrage is submitted to the exclusive control of the

(Continued overleaf.)

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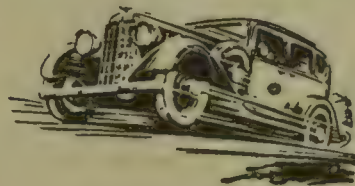
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THE PLAYHOUSES.

"THREE SISTERS," AT DRURY LANE.

UNFORTUNATE, but not unnatural, that the American author and composer of "Three Sisters" have completely missed the spirit of Derby Day. The opening scene on Epsom Downs goes for very little. Mr. Julian Wylie, in the market scene of "The Good Companions," got much more atmosphere. Bad casting to have three sisters as unlike each other as Miss Charlotte Greenwood, Miss Adèle Dixon, and Miss Victoria Hopper. Author ingeniously hinted that Tiny, being born in the United States while her parents were on tour with a circus, had an American accent. But he did not explain why the other two young ladies had West Kensington accents. The American producers do not appear to have appreciated the resources of the Drury Lane stage. The best number, "You are Doing Very Well," was sung by Miss Charlotte Greenwood and Mr. Stanley Holloway while seated on a merry-go-round. What a "curtain" it would have made had the horses suddenly begun to revolve! Sort of effect we have been led to expect at Drury Lane. Mr. Jerome Kern's score is tuneful, particularly the much-plugged number, "You are Doing Very Well," but lacks the English jollity of "Down at the Old Bull and Bush," which somehow one associates as much with Epsom Downs as with Hampstead Heath. The humour is weak. Mr. Stanley Holloway seems perfectly cast as an amorous policeman, but, alas! his author gave him no material with which to raise a laugh. "Three Sisters" started at eight o'clock punctually. Curtain fell at eleven-thirty. With forty minutes of dullness cut out, it should provide very fair entertainment.

"COUNSELLOR-AT-LAW," AT THE PICCADILLY.

The setting of this play is a law-office, and the atmosphere so perfect it is unlikely to appeal to those business men who want to leave thoughts of the office behind when they go to a theatre. Most of the first act is taken up with creating this atmosphere. We learn that George Simon, a successful lawyer, risen from humble beginnings, is married to a society woman who is having an affair with a former sweetheart. Years before, Simon "faked" an alibi on behalf of a client, and a rival lawyer, learning of the fact, threatens him with disbarment. Simon discovers that his rival has a second home, and blackmails him into silence. At his moment of triumph, his wife

elopes with her lover. Happily for Simon, a big business firm rings up and engages him as their legal adviser. Forthwith he forgets his broken heart. Mr. Hugh Miller gives a convincing performance as the hero, while Miss Elspeth Duxbury makes the ideal private secretary.

"EMIL AND THE DETECTIVES," AT THE VAUDEVILLE.

A rollicking production that can be guaranteed to make most adults feel juvenile again. While travelling to his grandmother, Emil is robbed by a villainous individual in a Bowler Hat. He is lucky enough to meet Gus. Gus is a budding detective, and has a "gang" which he summons with a hooter. Wildly exciting are the scenes in which this horde of small boys hunts the villain down. They tear in and out of the auditorium, and their obvious enjoyment certainly adds to that of the audience. Master Desmond Tester, as Emil, gives a delightfully natural performance. A Master Roy McBane, a member of the gang, impudently took possession of the stage whenever he appeared. In every sense of the word he can be said to have "created" his part, for when engaged he had no lines to speak, and was intended by the producer to remain one of the crowd. But in his excitement during rehearsals he interjected so many good lines that they were retained by the author, and Master McBane made such an impression that many of the dramatic critics spent the interval discussing the possibility of his developing into another Charles Laughton.

"THE LAUGHING WOMAN," AT THE NEW.

"Gordon Daviot" follows her colourful first play, "Richard of Bordeaux," with an experiment in drab biography. The prologue in the National Gallery, at the present time, shows us the back of a middle-aged woman who, we learn, comes every day to sit near the bust of "The Laughing Woman." Then follows the play proper: period 1912. René Latour is an exuberant young French sculptor, who starves contentedly, sure of future fame. He falls in love with a Swedish woman, Ingrid Rydman, much older than himself and his antithesis in temperament. She is jealous, pessimistic, and extraordinarily depressing, while her Swedish accent adds to the dull effect she produces. She lives with him only as his sister, but nevertheless flies into a rage whenever he gives a passing thought to a pretty sitter; even

to the extent of destroying an almost completed clay model. Yet, in her strange, sexless way, she loves him; capitalises her small yearly income so that he may have at least one year of art free from the necessity for pot-boiling. Then war breaks out. Professing to hate his country, he answers to the call of patriotism, and dies at the front a few months later. The epilogue is a repetition of the prologue, when we are allowed to guess that the veiled figure by the bust is Ingrid Rydman. This play, it is said, is based on fact, and certainly possesses material for a most interesting novel on the lines of "The Moon and Sixpence." But the lack of action, the irritating character of the heroine, provoke tedium on the stage, despite the brilliance of much of the dialogue and the obvious sincerity of the author. Mr. Stephen Haggard, as René, gave an extraordinarily fine performance, and did contrive to suggest that the hero had genius.

GREAT POLITICAL CRISIS OF EUROPE—(Contd. from Previous Page)

Government. The story of Napoleon can help us to discover it. But we shall speak of that some other time, for the question demands somewhat lengthy developments.

For this time I shall conclude with drawing my readers' attention to a curious anomaly. During the last two years I have read many studies, published in France, of Fascism and Nazi-ism. In all of them I observed a great effort of imagination to find all sorts of novel and unexpected things in these movements. But I did not find a single writer who was reminded by what has been happening in Italy and Germany of what happened in France under the First Empire. It would seem as though everyone sets out to envisage contemporary events after having completely blotted out the past and turning resolutely towards the future. And yet the key to all the disorders of the present day is to be found in the past, in the crumbling of the bases of power which was the work of the nineteenth century. As France contributed the most, of all the nations of Europe, towards provoking that crumbling, it is strange that she should have so much difficulty in seeing in the present events the developments of a crisis which began in 1789 within her own gates. That in Italy and Germany historians and statesmen, jurists and diplomatists, should be victims to so many illusions and should see revolutionary forces in action where there are nothing but the last remnants of the old régime and their desperate efforts to survive, is understandable. But in France, in the very midst of that storm which has been shaking Europe for the last century and a half, it should be easier to overcome our incurable vanity, which makes us imagine that we are creating the future, even when we are merely painfully struggling to free ourselves from the last remains of the dying past.



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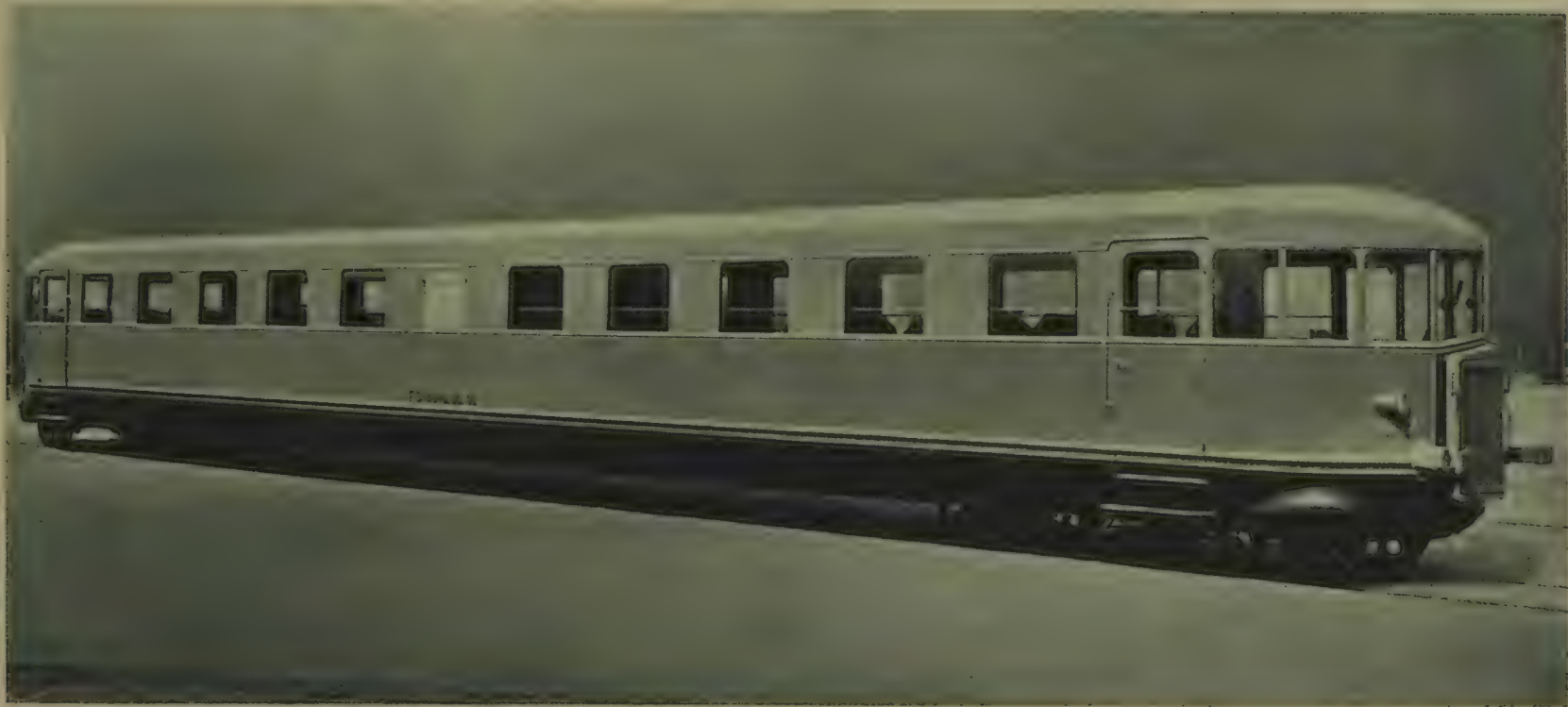
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Of Interest to Women.

624—THE ILLUSTRATED LONDON NEWS,

April 21, 1934.

Harmonious Contrasts.

It is impossible to discuss fashion without reference to the ensemble: indeed, it is an outfit that the well-dressed woman cannot possibly afford to neglect. There are many variations on the theme. There is the affair consisting of a printed crêpe-de-Chine frock and a dark marocain or tweed coat, either long or seven-eighths length; the former is the most useful. The detachable collar is represented; generally it is high, and is of fur or of the same material as the coat, when it is outlined with fur. Again, there is the skirt and short coat, accompanied by a long coat; the latter is of a woven fabric, while the coat and skirt are knitted. The blouse plays a prominent rôle when the short coat is discarded. It is worn under the skirt, and is often pouched at the waist in the true Russian manner; in some instances it develops into a tunic. It is believed that in the near future the lower portion of the blouse or tunic effect will be separate affairs. The value of a well-cut and tailored coat cannot be overestimated, especially when the colour chosen is non-committal.

The Flower on the Sleeve.

There are many telling touches in the world of dress to-day. A gardenia or other small flower is introduced on the left sleeve of the coat just above the wrist; another is seen on the hat; and the third appears mounted on a piece of elastic in the vicinity of the right ear. The Pierrot frill looks charming; it is not an integral part of the frock, but a separate affair, and is expressed in starched linen, piqué, and organdie. It is finished with a tiny flower or a neat cravat bow of black velvet. It seems almost unnecessary to add that these accessories are knife-pleated. Crochet gloves in the past were rather clumsy affairs; to-day they are cleverly shaped to the hand, and are destined to be seen in conjunction with short-sleeved summer frocks. There are crochet bags to match, with lightning fasteners; they are well made and are available in a variety of colours. The "Carriemore" Pochette is another novelty; it may be lengthened four or five inches in the fraction of a second without removing the contents. By the way, it is only fifteen shillings. And of course the ribbon bow is well-nigh ubiquitous; the ribbon is four or five inches wide, and the bow may be attached to the dress or a narrow band which encircles the throat.

Slippers, Footstools, and Pictures.

A remarkable needlework picture was recently created by Miss Peggy Salaman, recording her flight to the Cape in the aeroplane "Good Hope." It was worked in petit point and gros point. Already this has increased the vogue for tapestry pictures. "A Dutch Interior" is the title of the picture that the figure on the left is working, and the design comes from the salons of Woolland's, Knightsbridge, where it is accompanied by the "Cries of London" and the masterpieces of Gainsborough and other great masters. Here are also to be obtained the canvases for working slippers, which were so popular as gifts for men in the "Naughty 'Nineties."

The Vogue for Feather Capes.

Wraplets for day and evening wear are more fashionable than ever: that there is no monotony in those sponsored by Woolland's is shown by those portrayed on this page. The *chef d'œuvre* in the centre is of geranium-red haeckel; it also looks smart and distinctive in full-length ostrich plumes. The cape on the right is of shaded grey chiffon (often called X-ray) and black velvet; the one on the extreme left is of lace net. This firm's catalogue is of great interest, and should be carefully studied.

Surely there is no more useful accessory than a wraplet. Woolland's, Knightsbridge, excel in the creation of the same. The model on the left is of lace and net, and the one below of geranium-red haeckel. The same idea carried out in plain or shaded ostrich-feathers is ultra smart.



Cut on the simplest lines, nevertheless provided with those devices that are so much to be desired in maternity dresses, this model from Debenham and Freebody's, Wigmore Street, is carried out in soft crêpe and lace, and is available in a variety of colour schemes. The little coatee is extremely attractive.



Here is another view of the model above. The "pinafore" effect is shown, but the coat has been discarded. If preferred, crêpe could be substituted for lace at the back. Naturally there are many other colours in which the entire scheme could be expressed.

In the Tea-Gown Salons.

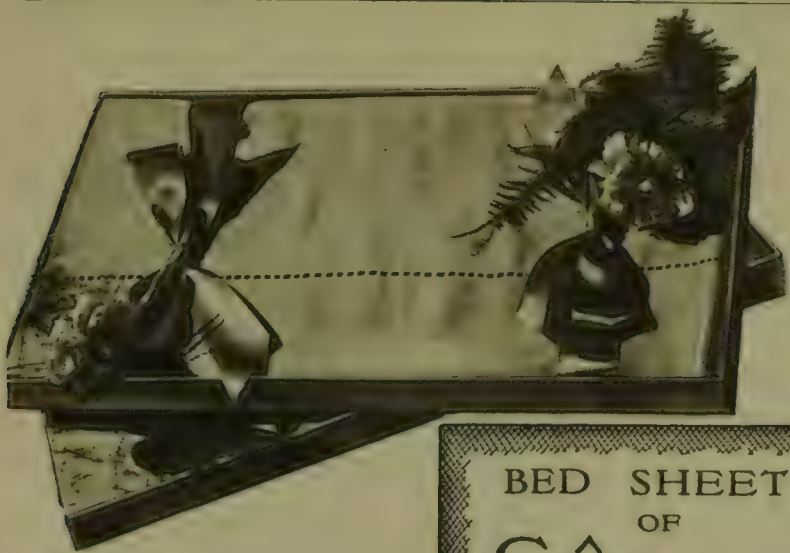
It is in Debenham and Freebody's Wigmore Street tea-gown salons that the maternity gown portrayed may be seen. It is really a study in soft printed crêpe-de-Chine, with a clever pinafore effect and coatee; the pinafore effect may be adjusted so that a graceful silhouette may be maintained. There are other models from 8½ guineas.

Not for Women Only.

Men as well as women suffer from eyestrain; therefore no apology is necessary for drawing attention to Elizabeth Arden's (25, Old Bond Street) Eye Lotion. It has passed the censorship of pilots on the great air-liners, as well as officers in the Navy. It soothes, strengthens, and conquers that uncomfortable sensation caused by the glare of the sun in hot climates. It is 4s. 6d. a bottle, and is quite simple to use; personally I saturate a piece of cotton-wool with it, and then bathe the eyes and eyelids. This should be done regularly night and morning.

Simplicity is the characteristic feature of the wraplet below. It comes from Woolland's, and is of black velvet and shaded grey chiffon, which is sometimes called X-ray. It is accompanied by a variety of gold and silver coatees and capes for evening wear; there are others for bridge enthusiasts.





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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

AT the moment the new Road Traffic Bill is the chief topic of interest to all motorists. It is certain to become an Act of Parliament, so however amended in a few of its details in Committee, there is little doubt that it will be necessary for all drivers to become familiar with the new restrictions this Bill imposes on them. No one seriously believes that accidents can be prevented by Act of Parliament, yet the "Safety First" propaganda now in progress may help towards that end. Recently the Royal Automobile Club issued a statement setting out the Club's view in regard to the proposals in the Bill, which is the view of the ordinary motorist generally. These were that the imposition of a general speed limit of 30 miles an hour for private vehicles in all built-up areas—i.e., in streets and roads lighted at night-time—is unnecessary, there being no evidence that the abolition of the speed limit by the Act of 1930 has been the cause of the increase in the number of road accidents.



ON THE ROAD FROM BAGDAD: A VAUXHALL "LIGHT SIX" MEETS A CAMEL TRAIN. This Vauxhall was taken for a 3000-mile run across desert and rough flint tracks, through something like half-a-dozen countries of the Near East. The journey was done in nine driving days; a really gruelling test for the car, and passed with flying colours.

Driving tests, even though limited to new drivers, would be of no utility in diminishing accidents. If, however, Parliament sees fit to adopt the proposals contained in the Bill in this respect, the R.A.C. considers that an essential part of such tests should be the examination of the applicant for a licence as to his knowledge and understanding of the Highway Code. The R.A.C. has already protested against the suggestion that a driver's licence may be suspended for a first offence for careless driving or exceeding the speed limit, and is still of the opinion that this penalty should be reserved for the more serious offence of dangerous driving.

The R.A.C. welcomes and supports the proposals of the Bill that the Minister and Local Authorities should be empowered to regulate the movements of pedestrians at road crossings, whether such crossings are controlled by traffic signals or otherwise. Attention was drawn, in the memorandum on the prevention of road accidents recently submitted by the R.A.C. to the Minister of Transport, to the desirability of experimenting in London and other cities with areas of silence, within which the use of all audible warning devices should be prohibited during certain hours of the night, and supports the proposal in the Bill to give effect to this, with certain reservations. In general, the Club is of the opinion that most accidents are caused by ignorance and carelessness, and can best be avoided by the cultivation of road sense and good manners. Road improvements, suitable surfaces, the removal of dangerous corners and junctions in order to minimise the results of human failure, are other factors of the utmost importance. The Club does not

believe that accidents can largely be prevented by increasing penalties or creating new offences.

Fashion in motoring this year has given the public a larger choice in "open" cars, so that the



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occupants of such vehicles can benefit by the exhilarating value of fresh air in fine weather. The latest model of this type is the "foursome" drop-head Hillman Minx coupé. It is smart in appearance, and so constructed that it combines the virtues of both enclosed and open coachwork by a simple movement of the roof. When fully closed the car is in

[Continued overleaf.]

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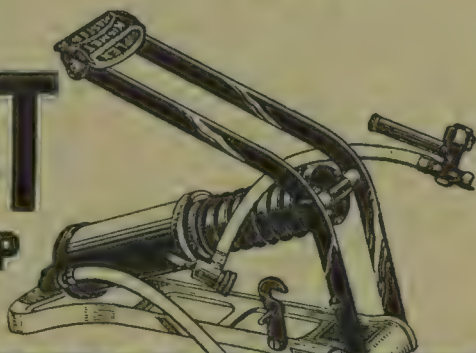
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the official return of new cars licensed, the 12-h.p. ratings are growing more popular. I am not at all surprised at this myself, as this type costs very little, if any, more to run than lower ratings, while they are faster, steadier on the road, and more roomy than the smaller-engined vehicles. The Humber "Twelve"

is a good example of this category, rated at 11.9 h.p. This is also available as a "foursome" drop-head coupé listed at £335, which is cheap considering the high standard of quality given and its triple-purpose coachwork.
On the road this 12-h.p. Humber runs with the smoothness of a "six," although only having a four-cylinder engine, while its speed, acceleration, and excellent brakes give great ease of control. All cars are silent nowadays in their gears, but not always in the back-axle, especially when the car is over-running the engine. This car has no such fault, and is really silent under all conditions. It is a car which will appeal to a majority of prospective purchasers of this rating, as its general handling gives the impression of being "a young Snipe" well worthy of the factory which produces the famous Humber "Snipe."

Entries for the Mannin Beg and Mannin Moar round-the-houses motor races at Douglas, Isle of Man, on May 30 and June 1 are now being received by the Royal Automobile Club, the organisers of these events. The list is limited to thirty cars in each race, so intending entrants should lose no time in sending in their names. Amongst those who have already entered cars are Mr. E. R. Hall, Mr. T. E. Rose-Richards, Mr. R. T. Horton, and Mr. T. A. S. O. Mathieson. This year the course has been altered: it has now a bit of open road as well as the town in the circuit, so should prove far more exciting to watch and make the races a further inducement for a holiday in the Isle of Man.

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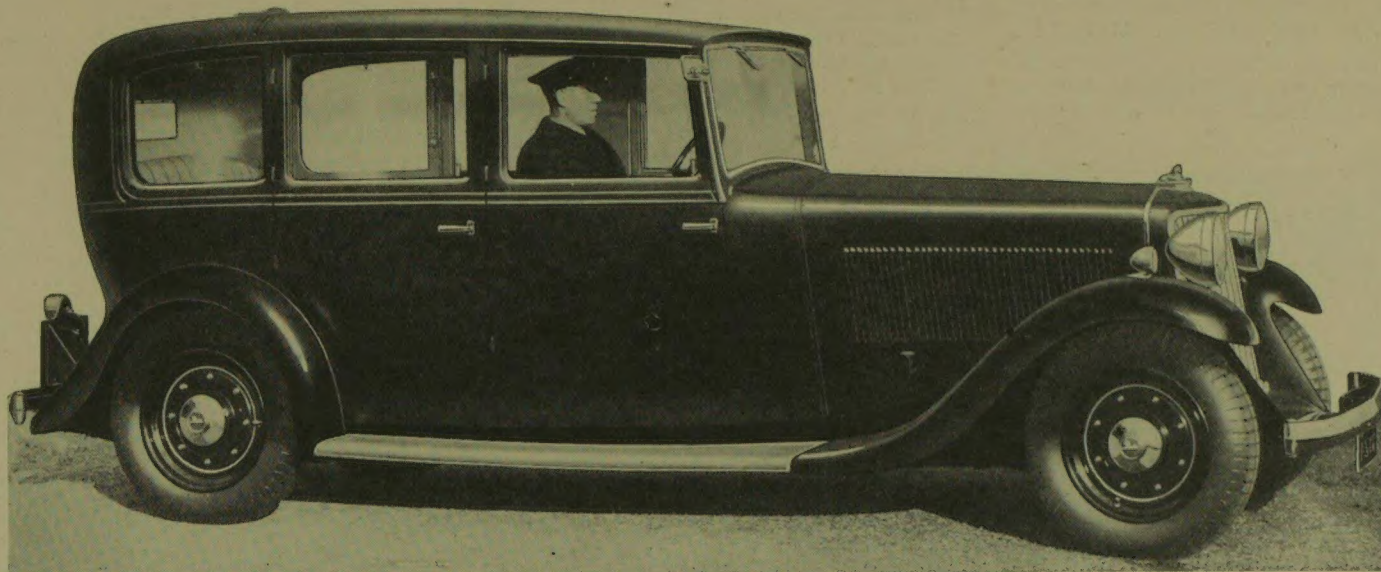


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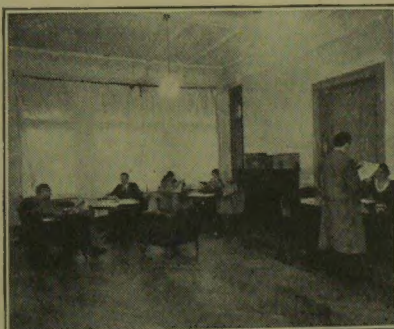
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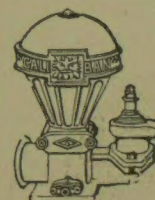


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NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

SPRING-TIME—ON THE FRENCH RIVIERA.

IT is a mistake to imagine the French Riviera as essentially a winter retreat. The winter-time is certainly one of its chief seasons, but its resorts have



THE MONACO HEADLAND: A VIEW SHOWING THE FINE BUILDING OF THE WORLD-FAMOUS OCEANOGRAPHIC MUSEUM AND AQUARIUM.

Monte Carlo is just opposite, on the left, across the harbour of Condamine.

Photograph by Office Français du Tourisme.

a reputation now for the other seasons of the year—for spring, summer, and autumn, and one of the most enjoyable of these undoubtedly is spring-time on the Riviera. It is then that its vegetation, renowned for its luxuriance the world over, is at its best, and no matter which part of it you visit, you will find a wealth of flowers—of violets, roses, carnations, and mimosa; and the scent of these, added to that of the blossom of the orange and lemon and of other fruit trees, and of the aromatic shrubs which are grown in such profusion, imparts a delightful fragrance to the air which is both refreshing and

exhilarating. Abundant sunshine, but a sufficient coolness to render exercise in the open extremely pleasant, and ever-lengthening days, enabling you to make the most of your time in this favoured region, make certain the enjoyment of a holiday on the Riviera in the spring.

You may be sure of this, too: that wherever you go you will find the holiday spirit in the ascendant—sport of all kinds, golf, tennis, boating, yachting, and bathing, in full swing, and facilities for making tours by motor-car to whatever places of scenic or historic interest you may wish to visit. In this matter you will have the very great advantage also of being able to see all that you wish to see in peace and comfort, avoiding the crowds of tourists of all nationalities who throng such places in the height of summer.

Each of the resorts of the French Riviera has its own peculiar charm, but all are alike in this respect—their hotel accommodation is of the best in the world, and it is regulated so

as to suit all pockets: it is wrong to think that a holiday on the Riviera must of necessity be very expensive; the truth is that the art of the *hôte* is understood so perfectly there that you are given the best value possible for your money, and sport and amusements in such resorts do not cost you more than sport and amusements elsewhere.

The choice of a resort is not an easy matter: it is a case of

beaucoup de richesses. Monte Carlo makes a very strong appeal, with its world-famous Casino set in the midst of the most beautiful gardens, with lovely terraces, whereon you sit in the sun and listen to delightful music and watch the light breeze ripple the surface of the blue waters beneath you; its fascinating exotic gardens, where there are plants rarely seen outside tropical countries, and the wonderfully interesting oceanographic museum and aquarium in nearby Monaco. Nice has its renowned Promenade des Anglais, than which you will not find anywhere a more beautiful promenade by the sea, its stately and historical buildings, and its reputation as a city of pleasure; Cannes its Lérins Isles and Esterel Mountains, and Grasse, a floral wonderland; Menton its lovely Bay of Garavan, and its incomparable view from the heights of San Martin; Hyères its old-world charm. And to these one must add the names of those smaller but very delightful centres—St. Raphael, Antibes, and Juan-les-Pins. But whichever you select, you will enjoy spring-time on the French Riviera!



NICE: A GENERAL VIEW SHOWING THE PICTURESQUE "LAY-OUT" OF THAT CITY OF PLEASURE BY THE SEA, THE HARBOUR, AND THE BREAKWATER.

Photograph by Gilletta, Nice.

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MAJOR STANTON, Dawlish, Devon

IN the new stamps for the air-mail for the Belgian Congo, the artist has paid rather more attention to accuracy in his flying-machine, a DO-AIX, than has been customary in air-stamp designs. The stamps issued in this design are 50 centimes grey-green, 1 franc carmine, 1f. 50c. green, 3f. chocolate, 4f. 50c. ultra-marine, 5f. brown, 15f. purple, 30f. red, and 50f. violet.



BELGIAN CONGO: A DO-AIX FLYING OVER THE BELGIAN CONGO.

The latest picture stamp from the Dominican Republic depicts a great new suspension bridge at San Rafael, with the modestly boastful claim that it is "el mayor de las Antillas." Chile sends us the first of a new and rather striking series of air-mail stamps designed and printed locally in Santiago. The first to appear is the 2 pesos grey-green. to the representation of its famous Mount Chimborazo on the new regular issue of stamps, which the American Bank Note Company is printing. The engraving also shows a farmstead in the plain below. The values received to date are 5 centavos purple and 10 centavos carmine.

The recent French portrait stamps have not been very pleasing productions, but at last we have a really good portrait stamp from Paris with a portrait of Joseph Marie Jacquard, the inventor, of Lyons, whose loom revolutionised the art of weaving. The success of the portrait is mainly due to the fact that, although only a 40-centimes stamp, it is printed from engraved steel plates.



ITALY: CELEBRATING THE ANNEXATION OF FIUME AFTER TEN YEARS.

German stamps are all being Hitlerised with the Swastika, as a watermark for the regular stamps, and as part of the design for the air-mail and for the "official" or "Dienstmarke" stamps. The tenth anniversary of the annexation of Fiume by Italy gives the latter another occasion for an elaborate photogravure series illustrative of sea-power in the Adriatic, and on the accompanying air-mail stamps some aerial views of the scenes made freshly memorable by the lively war adventures of Gabriele d'Annunzio. The set of four stamps issued by the Manchu Department of Communications in celebration of the enthronement of Regent Pu Yi as Emperor are excellent examples of the intaglio work of the Japanese Government Printing Bureau at Tokyo. The 1½ fen brown and 6 fen olive-green present a view of the Chingminlao, or Hsinking Palace, where the ceremony took place. On the 3 fen carmine-rose and 10 fen blue are two soaring phoenix (Ho-wo in Japanese) and stalks of kaolin. The phoenix traditionally appears to herald the coming of an illustrious ruler, and is thus represented in compliment to the new Emperor, who takes the Imperial name of Kang Te.



MANCHUKUO: SOARING PHOENIX HERALDING AN ILLUSTRIOUS RULER.

The French Oceanic Establishments have been supplied with a full new series in three designs, in the heliogravure process as developed by the Heliogravure firm in Paris. The designs are by M. Hervault, and depict a native beauty, native idols, and native river-craft.

Whatever one may think about the excessive output of Russian stamps in recent years, there is no denying that many of them have a considerable and varied historic interest. Here are two finely engraved stamps marking the 350th anniversary of the first printer in Russia, one Ivan Fedorov. His statue is appropriately set in a scene contrasting his early press with a huge modern multiple. The values are 20 kopeks carmine and 40k slate-blue.

The Saar has a new Charity set in photogravure in seven designs symbolical of women's work. There seems to be no finality to the Saar's calls upon philatelists' charity. The United States follows up its inexpensive commemorative issues in quick succession. There is a new 3 cent carmine to mark the tercentenary of the founding of Maryland, and on May 1 there is to be another "in honour of all the Mothers in America," a Mothers' Day stamp.



CHILE: A FUTURISTIC AIR-MAIL DESIGN.



MANCHUKUO: HSINKING PALACE DEPICTED ON A CORONATION STAMP.



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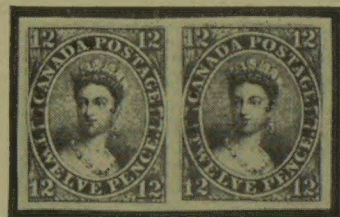
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The pair of Canadian stamps illustrated above is one of the rarest items in this first sale and will undoubtedly realise many hundreds of pounds.

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